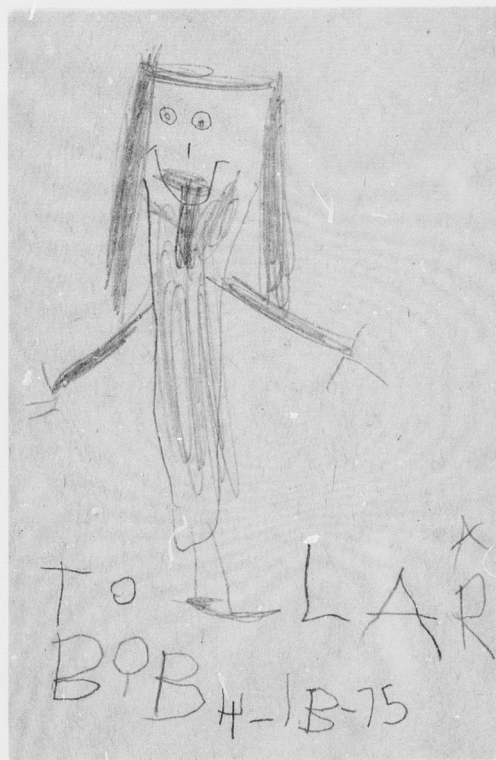
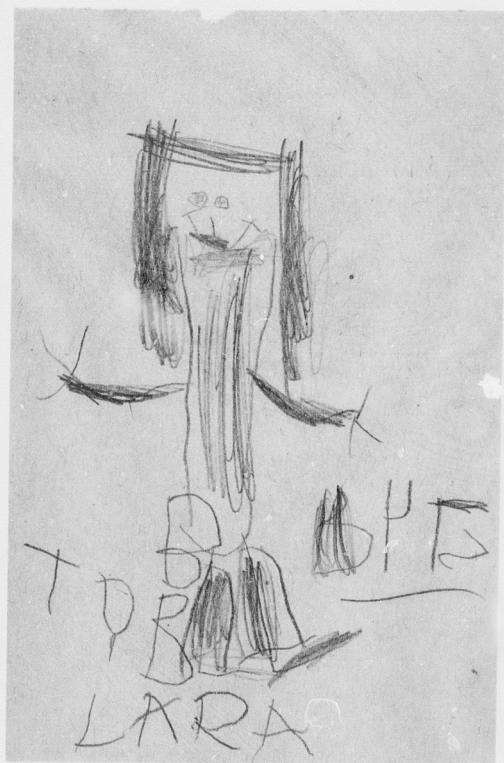


421



Drawn by my  
niece Laura.





423



PROGRAMME OF THE CEREMONIES CONDUCTED AT TWILIGHT ON APRIL 24, 1975, TO COMMEMORATE THE TRIUMPHAL ENTRY OF THE POET GAIL TREBBE INTO THE PLAZA HOTEL WHERE, FOLLOWING A RECEPTION IN THE BAROQUE ROOM, SHE WILL BE AWARDED THE JOHN MASEFIELD AWARD FOR 1975 BY THE POETRY SOCIETY OF AMERICA FOR HER NARRATIVE POEM, THE FRUIT OF EVE

I. Entrée brillante

(The poet, musicians, multitude)

Fanfare: Entry of the Woodwinds..... S. Powell

Andante decrescendo

Performed on the Brazilian wood-flute

II. Ceremony during which the Grand Army Plaza is renamed, in honor of this occasion, Place des Foëtes

III. Celebration

The poet, Gail Trebbe, receives the applause of the assembled multitude.

As the conclusion of the celebration, the poet is presented with a copy of "The Daughters of Mnemosyne."

IV. Triumphal Entry of the Poet into the Plaza

(the poet followed by the assembled multitude)

V. Sortie brillante

Fanfare: Exit for the Woodwinds..... S. Powell

Largo espressivo

Performed on the Brazilian wood-flute

"Stay on this road. When you go past Roy's Service Station, in about ten miles, you'll come to a fork in the road. Bear left, and you can't miss it": Some Thoughts Occasioned by a Conversation with John Baeder on May 8, 1975 on the Subject of the American Road in the Era of the Internal Combustion Engine and the Motor Vehicle

S. Robert Powell



This is a book about mutability and rigidity, individuality and conformity, vulnerability and immunity. It is a book about America. Its focus, in general, is the visual heritage of America. Specifically, this is a book about the structural forms and images associated with the American road in the fifty-year period, 1910-1960. It is our contention (1) that those forms and structures are an integral part of a visual legacy that is unlike that of any other nation, (2) that those forms and structures represent beliefs and practices which are not unlike those which we as a nation are rediscovering and reevaluating as we celebrate the bicentenary of the American Revolution.

The history of the American road can be divided into three separate periods according to the dominant power source available and/or utilized in each: (1) from colonial times up to 1830--animals are the most expedient means of transportation; (2) 1830-1893--the period in which the steam powered railroad is regarded as the most useful means of transportation; the public roads in America deteriorate into a wretched condition; (3) 1893-present--the era of the internal combustion engine, hard surfaced roads, and scientific road building, particularly in the period after 1910.

Whatever the power source involved and whatever the nation, it is now generally agreed that the road is one of the fundamental institutions of organized society, and that the relationship between the road and history is highly reflexive. Speaking in the second decade of this century--the beginning of one of the great

road building periods in history--H. Belloc cogently remarked:

Not only is the Road one of the great human institutions because it is fundamental to social existence, but also because its varied effect appears in every department of the State. It is the road which determines the sites of many cities and the growth and nourishment of all. It is the road which controls the development of strategics and fixes the sites of battles. It is the road which is the channel of all trade and, what is more important, of all ideas. In its most humble function it is a necessary guide without which organized society would be impossible; thus, and with the other characters I have mentioned, the Road moves and controls all history. (From the "Introduction," The Road, London, 1924)

It is, in all probability, because of the great importance of the road in any given society--particularly its explicitly utilitarian function--that most people regard the road and the forms and structures associated with it solely as means to an end and not as potential ends in themselves. The road and its concomitant structures, however, are human artifacts and, as such, under appropriate conditions, can function in human experience as aesthetic objects, as autonomous aesthetic phenomena. That the forms and structures of roadside America can validly be considered as intrinsically satisfying images is the raison d'être of the photographs which follow.

What specifically are the forms and structures associated with roadside America and the road in the period 1910-1960? What beliefs, attitudes and practices do those forms represent? The

forms and structures which are the content of this work are all, either directly or indirectly, associated with the motor vehicle (primarily the automobile), which became, it goes without saying, an integral part of life in America in the period 1910-1960.

That content can be divided into three groups:

1. Forms and structures directly associated with the functioning and maintenance of the motor vehicle: gas stations, gas tanks, gas pumps, service stations, paint and body shops, abandoned motor vehicles, automotive junk yards.
2. Forms and structures whose presence along the American road is explained by the fact that the motorist, like his vehicle, must periodically refuel: diners, snack bars, truck stops, ice cream stands, produce stands.
3. Forms and structures whose presence along the American road is explained by the fact that the motorist may choose to spend the night in a public hostelry: motels, cabins, hotels.

These forms and structures, whether directly (group 1) or indirectly (groups 2 and 3) associated with the motor vehicle, have this in common--they are, within their type and subgroup, materially and structurally homogeneous. Most diners, for example, are immediately recognizable as a particular kind of structure. This is explained by the fact that the majority of these roadside structures were conceived and constructed for particular utilitarian



ends. Their design is founded on the principle that "sameness sells." This is true in that the highly particularized architectural configuration of the diner, for example, like that of the church, communicates on the primary level. Their shapes elicit specific and conditioned responses--the shape of the former means "place to eat," the shape of the latter means "place to worship." This does not mean, of course, that these structures and forms are identical. They are not, it must be understood, the mass-produced and nationally franchized structures which now dominate along the American road. The structures and forms which are associated with roadside America in the period 1910-1960, rather, represent a dialectic between the type and the individual, the universal and the particular.

The individual differences within the general type are explained, first of all, by the fact that in most instances the fundamental form of these structures is a matter of individual preference--conditioned, to be sure, by regional availability of raw materials, customs, building codes and practices--and not corporate dictum. Consider, for example, "Mindy's Diner," "Bob's Diner," and "White Manna." All three are immediately recognizable (because of their fundamental shape) as diners, yet all three are as different, we can assume, as the individual owners in question. Similarly, consider the three gas stations which, for our present purposes, we will refer to as "Two Pumps," "Three Pumps," and "Four Pumps." Even though each of these stations dispenses the same commodity--gas--the dispensers are, in these three instances,



different from each other, as are the structures in front of which these pumps (like calling cards) are placed. Or, finally, consider the two photographs which, again for the purposes of this discussion, we shall refer to as "Cabins-Salt Box," and "Cabins-Chalet." These two very different images communicate the same information to the spectator.

The forms and structures of roadside America in the period 1910-1960 are highly particularized not only because they reflect individual ownership and because they participate, both literally and figuratively, in the locality in which they are located, but also because they participate in time. They are, in other words, at the same time actualized and ultimately destroyed by the ineluctable passage of time. They are actualized by the passage of time in that they participate in a creative or productive temporal structure. They are destroyed by the passage of time in that they participate in a destructive temporal structure. That "Diner: 5:35" participates in a productive temporal structure is manifest from the sign which proclaims "Friday--Special Fish Fry." This particular structure appears differently on Friday than it does, say, on Wednesday. It does not appear differently to the spectator on Friday than on Wednesday because it has participated in a destructive temporal structure, as it certainly has done, even though the effect of the passage of those forty-eight hours is not perceptible to the naked eye. It appears differently because it is Friday. The image perceived is different on Friday than on any other day of the week. Similarly, "Blue Moon Bar Restaurant" and "Two Churches and a Diner" par-

participate in a productive temporal structure in that they appear differently during the Christmas season than they do at any other time of year. Likewise, "West Bethel Diner," "Cabins-Salt Box," and "Margie" clearly present an "off-season" appearance, which means that they are structurally different as images at different times of the year. Each of the preceding five images is, in other words, characterized by immediately recognizable individual differences at different moments of a cycle of 365 days, just as "Diner: 5:35" is characterized by immediately recognizable differences at different moments of a cycle of seven days. In neither instance are the individual differences the result of the fact that these forms and structures have participated in a destructive temporal structure. These differences are not the result of aging, as they are, for example, in "Three Pumps." What we are dealing with in "Three Pumps" is a synthetic portrait of three generations of gas pumps. What appears to have happened here is that on two occasions more modern gas pumps have been installed and the old one(s) allowed to remain. The individual differences here are not explained by cyclical and creative temporal structures but rather by a linear and destructive temporal structure. "Three Pumps" appeared a certain way--it was a highly particularized image--in 1930, for example. The structural form of the image presented to perception at that time is no more, yet the gas station appears to continue to fulfill a utilitarian function along the American road. That does not appear to be the case with "Mindy's Diner" nor is it the

case with "Red Truck." Both of these images represent utilitarian objects--a diner and a truck--which have, in effect, been destroyed by a linear temporal structure. Notwithstanding, these relics of the age of the internal combustion engine represent highly particularized forms and structures which are intrinsically interesting, just as their forms and structures were intrinsically interesting when they were actively participating in roadside America. They are destroyed by time, but they are interesting because their deaths were inevitable.

Inasmuch as the forms and structures associated with the American road in the period 1910-1960 actively participate in time and in space they are, therefore, always different. There are, perhaps, hundreds of diners of the general type represented by Mindy's Diner along the American road, yet there is only one "Mindy's Diner." There are hundreds, perhaps thousands, of gas pumps like those in "Two Pumps," yet there is only one "Two Pumps." The nationally franchized eateries, motels and service stations which currently predominate along the American road continually present receipe-like structural forms and images which are always identical; they are unaffected by time, they are unaffected by place. They are immortal, but they are dull.

Because of the fact that the forms and structures associated with roadside America in the period 1910-1960 are firmly situated in time and in space they are, in addition, chroniclers of change. Their story, as we suggested when speaking of "Three Pumps," is a continuous and detailed account of change. They record, without



analysis or interpretation the history of the American road. "Jennie's Cozy Spot Lunch," "West Bethel Diner," "Shoes: NW17Ave/ NW31St," "Rickey's" and "Little Joe's Chicken Skillet" are historical documents. They are sociological, economic, political and cultural records of a particular period of American history. They, as well as all of the images assembled in this book, are an important part of the visual legacy of America.

The second paragraph of the Declaration of Independence holds certain truths to be self-evident. At the time when the Declaration of Independence was made those truths were not considered self-evident by most of the so-called civilized world. The belief that those truths are self-evident is, above all, the distinguishing characteristic of life in America. Those truths are not only reiterated in the founding documents of our national being--the Declaration of Independence and the Constitution--but permeate, at the same time, the fine and applied arts of America and the social, economic and political institutions under which we live. Those truths are not arrived at by rhetorical means or rational processes, but rather by a kind of direct seeing or perception. Ultimately, then, it is a question of learning how to see. Certain truths, we believe, are to be found along the American road.

"You road I enter upon and look around, I believe you  
are not all that is here,

I believe that much unseen is also here. . .

You air that serves me with breath to speak!

You objects that call from diffusion my meanings and  
give them shape!

You light that wraps me and all things in delicate equable  
showers!

You paths worn in the irregular hollows by the roadsides!



I believe you are latent with unseen existences, . . .  
From all that has touch'd you I believe you have imparted  
to yourselves, and now would impart the same secretly to me.  
From the living and the dead you have peopled your im-  
passive surfaces, and the spirits thereof would be evident  
and amicable with me. . . "

Song Of The Open Road, Walt Whitman

Sonnet Autobiographique

De préférence j'habite une île. Les habitants des îles sont  
différents de ceux des continents.  
Il me faut écouter de la musique symphonique chaque jour.  
Désir: voler de mes propres ailes. Dédale et Icare. Je n'ai  
qu'un rêve qui revient--je vole. C'est beau.  
Le métal que j'aime le mieux, c'est l'argent.

Je tiens en haute estime trois saints: Saint Antoine de Padoue,  
Saint Martin de Tours et Saint Georges.  
Désir: diriger les symphonies de Gustav Mahler. Recréer le monde.  
Je ne suis jamais envieux, mais je suis presque toujours jaloux.  
Je suis plus créateur entre le coucher du soleil et le lever du  
soleil qu'entre le lever du soleil et le coucher du soleil.

Les étymologies et les fautes de dactylographie me hantent. Fêter  
les étapes intermédiaires, bannir les étapes intermédiaires.  
Désir: être le monarque régnant (ou l'héritier présomptif au trône)  
d'Angleterre.  
Je suis: instruit, civilisé, mince.

Je ne suis jamais solitaire quand je suis seul, mais je suis  
toujours solitaire quand je suis parmi les autres.  
Les oracles me répugnent et me font peur.  
Une forme esthétique, c'est le produit le plus pur de l'esprit  
humain.

S. Robert Powell  
May 22, 1975

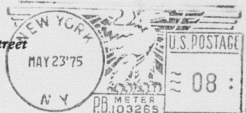
436



NEW YORK  
PHILHARMONIC

*Avery Fisher Hall, Broadway at 65th Street  
New York, N. Y. 10023*

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PHILHARMONIC

MAY 23 1975

*Ticket Services Department*

*Telephone: (212) 799-9595*

*Mrs. L. Dukoff*

Welcome to the New York Philharmonic for the 1975-76 season.

Your seats will be located in the 2nd Terrace

row DD seats 104 for the EVEN THURSDAY series.  
#2006

Tickets will be mailed on or about September 3 to you at the address shown on the reverse. Your cancelled check is your receipt.

Should you have any questions in the meantime, please telephone us at the above number.

Please retain this card for future reference.



437

**1<sup>ST</sup> National Bank**  
CARBONDALE, PENNA. 18407

June 5, 1975

Mr. S. Robert Powell  
249 West 76th St.  
New York, N.Y. 10023

Dear Sir:

In connection with repayment of your student loans with this bank, we enclose herewith promissory note and Disclosure Statement. Please sign said documents, where indicated, and return to this bank at your convenience. Your payments will be: 59 months at \$59.50 per month and the last payment will be \$55.30. Please designate a payment date.

We have notification from PHEAA that you graduated from Indiana University in August, 1974. According to the regulations set forth by the Pennsylvania Higher Education Assistance Agency, a student must go on a repayment basis nine months after graduation, therefore, you must go on repayment immediately.

Very truly yours,

*Dorothy Tarhanich*

Dorothy Tarhanich  
Assistant Cashier

DT/co



438

60 Months

PHEAA FORM 300 6/69

**Powell, J. Robert**  
Student Borrower

\$3,000.00 - Princ.  
565.80 - Int.  $3\frac{1}{2}\%$  (Amortiz. 7%)  
\$3,565.80

**PENNSYLVANIA HIGHER EDUCATION ASSISTANCE AGENCY**  
**STUDENT LOAN DISCLOSURE STATEMENT**  
(To be used with PHEAA Forms 500R and 600R)

1. Lender Loan No. \_\_\_\_\_
2. Date of Note: \_\_\_\_\_
3. Amount of Loan ..... \$ 3,565.80
4. Amount Financed
  - a. Unpaid principal balance(s) (add any accrued unpaid interest) ..... \$ 3,000.00
  - \*\*b. Prepaid finance charge (insurance premium) ..... \$ \_\_\_\_\_
  - Amount financed (a minus b) ..... \$ 3,000.00
5. Charges
  - \*\*a. Prepaid Finance Charge (insurance premium) ..... \$ \_\_\_\_\_
  - \*b. Interest to be paid during repayment period ..... \$ 565.80
6. **FINANCE CHARGES** (Total of No. 5) ..... \$ 565.80
- \*7. Total of Payments (Sum of No. 4 & No. 6) ..... \$ 3,565.80  
 payable in 60 consecutive monthly installments  
 of \$ 59.50 each, the first installment to be  
 due \_\_\_\_\_, 19\_\_\_\_, and succeeding installments  
 on the \_\_\_\_\_ day of each month thereafter until  
 \_\_\_\_\_, 19\_\_\_\_, when the final installment  
 of Fifty-five & 30/100 dollars (\$ 55.30 )  
 shall be due and payable.
8. **ANNUAL PERCENTAGE RATE**
  - \*\*a. Prior to beginning of repayment period ..... 7 %
  - b. During the repayment period ..... 7 %
9. A late charge of 5% of the monthly payment or \$5.00, whichever is less, may be charged on any payment paid later than fifteen (15) days after the due date.
10. Any unpaid balance of this loan may be paid at any time without penalty and the student borrower shall be entitled to a rebate of unearned interest attributable to him computed by:  
 (Check one) ☒ The Sum of the Digits formula (Rule of 78ths)  
☐ Other (Identify) \_\_\_\_\_

The undersigned acknowledges receipt of an exact copy of this disclosure statement prior to the consummation of this transaction.

.....  
Lending Institution

.....  
Signature of Student Borrower

(SEAL)

.....  
Signature of Authorized  
Lending Institution Official

.....  
Signature of Spouse

(SEAL)

.....  
File with PHEAA Form 500R

.....  
Permanent Street Address

.....  
File with PHEAA Form 600R

439

**ROBERT CUNNINGHAM/NANCY RHODES**

**Presents**

**THE POST THEATRE COMPANY**

**Production of**

# **THE MOTHER OF US ALL**

**by Gertrude Stein  
music by Virgil Thomson**

**Adapted and Directed by Nancy Rhodes**

Musical Director Janet Siegel  
Scenic Designer Robert Lewis Smith  
Lighting Designer Le Persico  
Costume Designer Ruth Frank  
Choreographer Patty B. Sherman  
Production Stage Manager Carol Baer

## **SCENES**

### **ACT I**

Scene 1: A Short Story  
Scene 2: A Political Rally  
Scene 3: A Village Green  
Scene 4: The Same  
Scene 5: The Same

## **INTERMISSION**

### **ACT II**

Scene 1: Susan B.'s Drawing Room  
Scene 2: The Same  
Scene 3: The Congressional Hall—Many Years Later

Smoking is permitted in the outer lobby only.

The taking of photographs and the operating of any recording device in this theatre are strictly prohibited.

Under the aegis of The School of the Arts, C. W. Post Center, Long Island University

## Characters

Susan B. Anthony .....	Anne Collins
Anne/Confident and devoted friend .....	Joanne Picone
Virgil T. ....	Cardiff M. Williams
Gertrude S. ....	Karen Anne Bradicich
Daniel Webster .....	Ray Romain
Andrew Johnson .....	Timothy Lafontaine
Thaddeus Stevens .....	Peter Spellos
Jo the Loiterer/Recently discharged Civil War Soldier .....	Gary Kozak
Chris the Citizen/Recently discharged Civil War Soldier .....	Timothy Lafontaine
Indiana Elliott .....	Meryl Moskowitz
Angel More/Former Sweetheart of Daniel Webster, now dead ..	Victoria Lang
Henrietta M. ....	Barbara Zwirn
John Adams .....	Jan Rabson
Constance Fletcher .....	Robin Brown
Lillian Russell .....	Karen Anne Bradicich
Jenny Reefer/An outspoken feminist .....	Laura Sussel
Ulysses S. Grant .....	Peter Spellos
Indiana Elliot's Brother .....	Cardiff M. Williams

General Understudy ..... Mary Wilkinson

## Production Staff

Stage Manager .....	Betsy Brown
Costume Crew Chief .....	Linda Gonsalves
Wardrobe .....	Mary Wilkinson
Electricians .....	Ken Tabachnick
	Mitch Green
Carpenters .....	Barbara Rosenthal
	Michael Mell
	William F. Umbaugh
Press Representative .....	Herb Striesfield
Box Office .....	Gloria Albee
Musicians .....	Marty Fisher
	Tony Martinez

Costumes by Ruth Frank, Hicksville, L.I.

## Staff

Frank Scaringi	Producing Director
Carol Baer	General Manager
Robert Lewis Smith	Production Designer
Richard Kohn	Technical Director

This production represents the first association between Roger Cunningham/Nancy Rhodes and the Post Theatre Company. The PTC is the Acting Company of the School of the Arts, C.W. Post Center, Long Island University, Julian Mates, Dean.

## POST THEATRE COMPANY, FALL 1975

The Raree Show  
Compiled by Jeanny Egan

The Glass Menagerie  
By Tennessee Williams

In White America  
By Martin Duberman

440



Hommage à Gertrude Stein

by SRP

Gertrude was to display certain peculiarities as a driver she could go forward admirably straight was the only direction she would consider she shunned reverse she did not pay sufficient attention to the road which frequently made riding with her invigorating she would not allow road maps to hamper her freedom of action and preferred to trust to instinct. The only direction that Miss Stein would consider was straight ahead, forward, the only direction was dining was dining is west. And when will they start and where is the mother of us all and this is an opera and this is an opera and I am the spectator and this theatre is in the round and now I have an odd triangular feeling, the house is divided into three, into three, the father the son and the holy ghost and where is the mother of us all, who is the mother of us all--I hear the fan is stopping that means that it will now begin. Does Thomson have a (p) --- Thompson, fiddle lake, or is it Cameron's Corners. The fan has stopped the players will now begin, it's a transfer of energy. Raise the curtain but there is none none of us is bothered by the fact that there is none and there it goes and we are with Plato. And who is that black man who keeps saying "said Susan B," "said Anne" and over again. The black man's presence means that they are not there because he speaks as if they were not present "said Susan B"--but we know she said that. The characters are speaking in the present tense and there is not any need for a third person narrator, all he does is supply the "said Susan B" but she says the substance of the message, so he is like punctuation. Now it's a political rally and Gertrude Stein and Daniel Webster are talking and the third person narrator is gone. "I wanna tell, very well, oh hell." "I endeavour to wish." "Beware!" Be Where! "I understand you to undertake to overthrow my undertaking," says Susan B. "Be a martyr and live. Be a coward and die," says Susan B. "I like a mouse," Joe. "I hate mice," Angel. Constance Fletcher and John Adams. John Adams has wonderful diction. Now they are all singing "If he had not been an Adams he would have knelt at her feet and kissed one of her hands." And here is a character "Henrietta M." who announces that she has no last name. Susan's Dream: "I do not

know if I am asleep or awake." "I am he, he is me, we are VIP's." Indiana Elliott' wedding. In writing her libretto Gertrude Stein uses enormously important, imposing, substantial figures, they are weighty and she makes them float and shatters them into bits of time and dialogue and prefers to trust her instinct. There is no yet in Paradise." There is no yet in Paradise. There is no yet in Paradise. "So beautiful to meet you, here, dear. So beautiful to meet you, here, dear." Indiana Elliott and Joe the Loiterer are going to be married. "Everybody can tell just by listening to me how silent I am," Joe. The girl playing the angel is wonderful. "They are married and then children will have the vote." And why does Gertrude Stein use the future anterior and why are we being sent off into the future? That kind of a verb implies sequence and sequence is not what she's all about. She establishes a tentative harmony and sequence and then she shatters it. The Susan B line implies a future harmony, a future order, when all will be equal. Is Susan B the future; does she imply a harmony, is that the time of the marriage with Joe and Elliott; false harmonies, false orders, Ulysses S. Grant is a weighty historical figure who fought for a Union, unity, order, form--did he fight for those things, the fight for the order of a nation, for the nation that he felt needed to be defended--he gave his life to the maintenance of an order--but that harmony he achieved is a false harmony, it is not an order, it is only an illusion of order. Susan B: "Painters paint and writers write and I still am alive." Painters paint and writers write and I still am alive, that is Gertrude saying that line, even though it is not. It's Gertrude B Susan B. That's Gertrude on the rue de Fleurus--it all revolves around Gertrude. Susan B: "There is no humanity in human, there are only laws." Susan B: "Some day the women will vote." I don't understand the future emphasis, why did she do it. Daniel Webster: "Dear beautiful friend, there is no beauty where you are not." After Joe and Indiana get married he takes her last name and she takes his and who does the name belong to and the line floats and the name floats and it looks up and it looks down and it looks east and it looks west and it is everywhere. Susan B: "They wrote the word male into the

Constitution of the United States of America." "The women have the vote." The future is in the last scene, the future is in the last scene. Susan B: "The word male is not there anymore, that is to say, that is to say." "I have never been mentioned again."-- said by a character who has only said one or two lines in the entire opera. Susan B: "I am not puzzled but it is very puzzling." Now the whole cast seems to be conjugating the verb "to vote." The last scene is an apotheosis of Susan B but in truth the scene is for Gertrude, it's pure Gertrude, all art is autobiographical, it's all quite there, it's really there simple. Ulysses S. Grant is now saluting Gertrude Susan B. Everyone is now paying homage to Gertrude Susan B. They all are paying homage to Gertrude Susan B. We are paying homage to Gertrude Susan B. The three female voices of the end--they are the triangle, they are the triangle, that is why I knew the triangular feeling when I walked in here-- is it possible that the end occurs before I came in, did the end take place before the play began, well perhaps it did that is why the future is so hard to locate, and why those future anteriors, and the last words in the play are uttered by Susan B. Gertrude Stein as she looks off into the ethereal distance and says "My long life." And then the curtain, non-curtain curtain appears and we are all paying homage to Susan E Gertrude Stein who is the mother of all of us, that's why the triangles are necessary and that's why the future must be put into future non-future ethereal triangles. And just keep going straight ahead, and just keep going straight ahead. Painters paint and writers write and I still am alive. Invigorating Ladies and Gentlemen.

(Words written during the performance of The Mother of Us All-- text by Gertrude Stein and music by Virgil Thomson--adapted and directed by Nancy Rhodes for the Post Theatre Company. Westbeth, 155 Bank Street, NYC. June 7, 1975.)



## SIX BY TEN: The Homestead

I can actually smell wild strawberries as I walk along in the fields. Yellow paint brush, the sun, pine needles. This wooded-field used to be a cow pasture. We used to get the geese up the creek to this point and then up to the rock above the beech tree, and off they would go. Because of the geese and the banties and the peacocks and the pigeons and the parakeets and the canaries and the cockatiels and the finches and the muscovies, I survived adolescence. A horse fly--how annoying. As soon as I got out of the cab in the front drive at the Homestead I heard a house wren aggressively announcing its presence. We used to bring the banty hens and their chicks up here so that they could catch grasshoppers. I'm sure that we enjoyed it much more than they did. No matter. What is that acidic smell? It must be that foamy stuff in the grass. As I stand here at the bottom of the hill the entire world is green and blue. Man is no more.

I feel like Trigorin. Virginia Woolf's physicians advised her not to walk in the garden when she was troubled--the effects, they felt, could be deleterious. Blackberrying with Betty Cosklo. If you pick a few of the not-quite-ripe berries the jam will taste better. Most of the stones are missing. Perhaps they are buried under bushes and vines. The tombstone of Peter Rivenburg is tilting slightly backwards. I wish I could read the year. Perhaps I can do a kind of rubbing and figure out the year. "Gordon/ son of Peter and Fanny Rivenburg/ died/ Feb 8, 1864/ ae 5 y's 9 m & 5 d's./ Of such is the kingdom of Heaven"--Gordon's stone was easy to read. "George W Stone/ 1840-19 / Eliza wedeman/ 1845-1905/ Martha J/ dau. of/ George W and Eliza Stone/ 1864-1865"--this information appears on the back of a large and erect tombstone. On the front of the stone are the names and such of the parents of George W. Stone. Where was the Stone house?

"Ethan A. Stone/ 1814-1886/ Lucinda Pell/ his wife/ 1815-1898". Martha also has a small stone in front: "Martha J/ dau. of George W and Eliza/ Stone/ died/ Feb 10, 1865/ ae 1 y & 19 d's/ Of such is the kingdom of Heaven". How incredible. There is a bouquet of artificial roses on Martha's tomb. Yellow lilies are all around the stones. Yellow lilies are all around the Stones. Five individual stones are located to the East of the large family marker--in the first row: "Martha J" "Mother"; in the second: "Eliza"; in the second: "George W". The large Stone stone was probably erected in 1905 when Eliza wedeman Stone died. George W. Stone's date of death is not given. George W. Stone is currently one hundred and thirty-five years old. That old foundation is just over there. That's where the bittersweet grows in such abundance. There are the inevitable lilac trees. Yellow lilies and roses and lilacs and nineteenth-century tombstones.

The large obelisk-like stone is for the Wedeman family. The Eastern facade of the stone bears the following inscription: "Henry Wedeman/ Apr 4, 1804/ Feb 10, 1893"; the Northern: "Ann/ wife of/ Henry Wedeman/ Aug 20, 1815/ July 28, 1890"; the Western facade is blank; the Southern: "Willet M./ son of/ Henry & Ann Wedeman/ Nov 13, 1849/ July 20, 1865". Willet M. Wedeman was 16 years old when he died. Good God, I wonder if he was killed in the Civil War. Agnus dei qui tollis peccata mundi, dona eis requiem. The only other stone I see is marked: "John Williams 1834-1912/ Caroline Hudson/ His wife/ 1840-1890". This field is filled with yellow paint brush and buttercups and the cemetery is filled with blue myrtle and yellow lilies and roses and Johnny will never come marching home again because Johnny is dead. Great Grandmother Reese recalled seeing the Union troops departing from the train station in Scranton. July 20, 1865.

Grandma Russell's dining room-conservatory. I'm sure that's where a deer slept. Dad will know. The parallel pines in the water company are still a little frightening. I wouldn't come anywhere near here in the dark. I must be walking near a red-wing blackbird's nest. The air is slowly being filled up with commas. I'm anxious to see how Mom reacts to this Midsummer wildflower bouquet--twelve kinds of flowers: white phlox, white clover, purple clover, yellow paint brush, buttercups, daisies, primroses, vetch, blue myrtle, yellow ground strawberries, Kentucky blue grass, and yellow lilies. Decker's field is filled with vetch--Grandpa Russell's enemy. It clogged up the blades of the mowing machines. Ferns and Trillium and ground pine for making Christmas wreathes. What a find. Four "reflectors," and they are all in perfect condition. Pine needles and the novels of Mauriac and Thérèse Desqueroix and umbrella ferns in the meadow.

The woods. Invariably there is a blue jay in the distance and a warbler overhead--blackburnian, cerulean, Cape May, black and white, myrtle. I always have the feeling that I am going to see an owl or a bear in such a forest as this. Once again I am entirely surrounded by green. I think it's just in here that Dad always finds leaks in the early Spring. Water-cress grows in great abundance over by the Clifford pasture. Putting the cows up here after the hay had been mown was always very exciting, like taking the cows over to the pasture. Bobolinks. The aspen trees are telling me that it is going to rain. Das Lied von der Erde. Grandpa Russell's cows have been transmogrified into gaudy bipeds who wield metal sticks. All the rivers flow into the sea, yet the sea is not full. "For a million springs, the grass has risen outside the cave, and quelled the blood of the hunt." "Close your eyes, I have brought you a surprise."

(SRP: 6-10-75)

# BLOOMSDAY

the Immortal Meeting-day

1904

Leopold Bloom  
Stephen Dedalus

1974

S. Robert Powell  
Gail Trebbe

June 16, 1975



7/3/75

Trebbie gave me a bouquet of  
Lris — my second bouquet  
ever.

Donald gave me my first  
(when I returned after  
defending my Ph.D. thesis)  
and my third (when I  
published "Parade Harmonies"  
on the 14th of August).

1.

TWO TERCETS FOR MIDSUMMER

"It's haying time again." And I wouldn't be at all surprised to hear Queenie bark. "Brandy, by all means." "Oh, champagne! Just the thing for my guilty conscience." When I woke up on the 24th I didn't know where I was. I heard barn swallows and I knew I couldn't possibly be in New York and then I realized that I was in Cranesville. "My hearing the Rolling Stones in Cleveland was one of those central events in my life, like your crying at the death of Gertrude Stein." "It's not at all unusual for me to spend five hours riding in the jeep with Dad when I'm there." "April would like you to be her pen pal." "When I was recently in Pennsylvania I encouraged April and Laura to write a short story for me. April's was one sentence long." And today is Midsummer Day and what is Donald doing and what will the record be. There's one of Gilbert Stuart's portraits of George Washington and George is out of focus and how awkward in light of the fact that the nation's bicentennial will soon be celebrated. Bolero. And they are all now taking out their pencils (perhaps pens) because Donald is writing on the board and the daily miracle has begun and what is now happening around me is what Parade Harmonies: A Dialectical Self-Portrait is all about. Juxtaposition. Superimposition. Correspondences. Self-knowledge. And what will George Washington do when C Major becomes E Major. It's not going to be resolved just yet because the music has stopped. "I'll tell you what that is all about later on; it's a piece of music which is important for the whole course. This is Renaissance Art. We are going to deal with the monumental figures--these seven: Leonardo, Raphael and Michelangelo, for Italy; Dürer, for Germany; Domenico Theotocopoulos, for Spain; Peter Breughel the Elder and Bosch, for the Lowlands. We'll start out in Italy. After that I'm not sure where we'll go, but we'll see what happens." The Caspian might be nice, but then it's below sea level. And Dido the Carthaginian Queen killed herself on a funeral pyre when deserted by Aeneas, the false Trojan. "These are of course arbitrary dates, struck down to divide up time." "This is me: Donald W. Powell/ G-18 Doucette/ 1030 or so 130 or so." "Every day for my own notes I will put the number of the session of the class just here. It will help you to keep in sync with the structure that I am going to set up." Chronological structures. Synchronistic structures. Put them together and you get a triangle. I'll never forget the day that I came to that realization. And Donald is Ariadne and they are Theseus and the minotaur is lurking in the background and Theseus was led out of chaos. "First I'm going to tell you about that music. It was written in 1912. Listen to what I have to say about the music. The composer's name is Maurice Ravel."

2.

Flute, clarinet. "He's a Frenchman. The version I'm going to play is that of the Boston Symphony. It's 15 minutes and 2 seconds long." I wish Donald hadn't used the word "version." All orchestras, one hopes, play the same version, and each performance is always different. And Donald is drawing a time-line on the board; perhaps it isn't. "The theme is repeated 18 times. Each section specializes in one thing. Each instrument has it's time of glory." Can I be the French horn? "At the end they are all together. The whole thing is in C Major but at the end it becomes E Major." Chord or key, I must discuss this with Donald. "The piece was commissioned by Ida Rubinstein. Traditionally it's danced on a table." And the musical idiom of twentieth-century France is a scaffolding for the Renaissance in Italy, and here come the blue books and will Donald actually give me one--Après s'être levée, la marquise a envoyé un petit bleu à son ami Gaston. Alms for the poor. "Is that for two? . . . Then have a nickle." Why on earth has Donald handed me a copy of "The Spectator." Oh I see, it's the Erie Philharmonic. And then Apollo fell in love with the nymph Daphne and pursued her until she appealed desperately for help and was changed into a laurel tree and today is Midsummer Day and the four woodwind chords at the beginning of the Overture to "A Midsummer Night's Dream," the same four chords at the end of the Overture and the same four chords at the end of the ballet. "I'll deal with facts from time to time." By means of those four chords the spectator is carried into the world of illusion and at the end they bring him back, and that moment just before the conclusion of the Overture when the music becomes quite inefrable. "I'm vain and I take it personally when you don't come." Cupid's arrow was aimed at the fair vestal enthroned by the West and "people of colossal energy, who worked non-stop from morning to night, speed-freaks" when the arrow missed its mark it fell on the ground and Oberon marked the spot, "and Leonardo was a Renaissance man, the Renaissance man; Raphael the pride and joy of the Papal Court" and it struck a flower and that flower developed a red spot and Puck is sent for that flower and Titania and the Athenians are in for a surprise. And now we are going to see seven slides and Donald is going to play Bolero and Donald is going to superimpose the Renaissance and the twentieth century and I wonder what the slide will be when the key changes. "I think it's an oboe at the beginning. If anyone knows tell me at the end." Flute. Flute. And the Last Supper is now up there and I hear an oboe and what day was it when Ravel wrote Bolero, and that must be by Raphael, and Donald is now standing in front of the "Pietà" in Rome.





"Take a deep breath." Taking a cold beverage. "Will you take brandy?" They are not at all intimidating and now I feel comfortable here. "John is an extraordinary professional photographer." We are at a watering hole and this is the desert and the Tiber flows on and Asiatic cholera has been carried West and Venice is threatened by pestilence. We are at a watering hole and this time the desert flows into the Tiber and Asiatic cholera is carried West and Venice is threatened by pestilence. It is the vulnerability of Venice which frightens me. And what if Clotho gets tired and decides to stop spinning. What does that mean for the others. Clotho and Atropos must never get tired, but we must hope that Lachesis is always tired otherwise the triangle collapses will Venice be saved from the pestilence which threatens it. There comes the ax and there comes the saw and the devotees of Bacchus are spitting in the waters of the Tiber and what is to become of Orpheus? Send in the clowns, please, send in the clowns. Venice is threatened by pestilence. Venice is vulnerable and someone has spit in the waters of the Tiber. "Shall we go?" In waking not long ago I heard Satie's third "Gymnopédie." That's the second time in about 8 weeks that I have had a perfectly dreadful nightmare. I just dreamed that I was involved in armed robbery and murder and thank God I was only dreaming. I hear the mezzo-soprano solo in Mahler's Symphony No. 3. The objects in this room and on Donald's truck are secondary characters, they are fictional characters, and Donald participates in a dialogue with them daily. "The history of art seen in terms of style." "By looking at these objects you will be able to tell into which of these periods it goes." Does it go into a period or does it come out of a period? And we are back with Plato and that looks prehistoric. "How do you see this image in terms of your idea of how a body ought to look?" Is Donald angry, why is he in daylight once again and why and what is he writing on the board in the middle of a lecture. "A difference in the system of proportion within the body itself and a difference in proportion with reference to the 'normal' human body." "The form of the woman is distorted to emphasize the content." This male nude is in marble and the fertility image that we just had on the screen was in stone. "Dying Gaul." "Gaul, largely present-day France." Donald is staring and I can see the expression on his face even though his back is to me. "What is the state of mind of this figure?" "Are you looking at the image or are you remembering the title?" Excellent question. This must be medieval. "What would you say about this grouping?" Donald is again standing in front of the screen and this side of the room cannot see. "Do you read it that way?"

I know this. It's Saint George. Where did he come from. He has just informed me that his brother lives in "the City" and that he lives at 109th and First Avenue and for Denis that is the Lower East Side. A rose by any other name would not smell as sweet. The CITY. "We have some logistical work to do." 8 A.M. on Thursday, July 3, 1975, just out back." I'm sure there must be a rhetorical term for Donald's just-finished remark that "the decapitated Medusa appears relaxed." Probably "litotes." "Let's have a look at him now. I like the expression on his face." "I'm sorry that we've gone over, it's 18 minutes to." Et voilà la musique and I'm feeling rather odd at the moment. I must read Rossholde by Hesse. J.S. Bach's Cantata No. 51 "Jauchzet Gott in allen Länden, Mary Beth Ames, soprano solo; Le Tombeau de Couperin by Ravel; Two Songs for Soprano and Strings by Harold Bauer (the conductor), poems by e cummings (the program uses periods after the two e's); Haydn's Symphony No. 83 in G Minor. Erie Philharmonic Summer Orchestra, Memorial Auditorium, Edinboro State College, June 25, 1975, 8:15 P.M. This girl is making me think of cousin Margaret. Canned fruit cocktail in ginger ale and orange juice. "Can you name for me three pieces of music written for the oboe for which you would lay down your life?" I am a snail, Donald is a chameleon, we both are condemned to be spectators. I am a snail, Donald is a chameleon, we both are. "Sir, your tray." "Periods of history distinguished by stylistic characteristics." Mahler frees himself from the limitations of old symphonic form. There is an internal necessity for the symphonic form used by Mahler. There is an external necessity for the symphonic form used by Haydn. Haydn is predictable and there are the Horse Guards and military order will be imposed on daily life and the English are most free when they are part of highly articulated structures and orders. And on the way here Donald explained to me the distinctions between the colleges at Cambridge and at Oxford and Magdalen College is the most prestigious of them all and there is Rob and the English triumph over what might appear to be unpleasant tasks by performing those tasks in accordance with specific and sacrosanct rules. "Aren't you the expert on Pittsburgh?" "You owe me a nickel. Everyone has to pay me a nickel for his bluebook." And I don't recognize that. "It's Apollo looking very sexless." Sprezzatura and aesthetic form. The most beautiful sentence ever written was, to be sure, revised several times. I wonder what St. Theresa has to say about all that. I'm sure that's Saint Theresa, and it seems to me she is in St. Peter's. Religion and sex. Art and religion and art. "This is all taking place in a family chapel in a Roman church." Is Donald using litotes again?



6.

"We'll do a rococo example and then we'll have a little break." The light in that St. Theresa is both actual and indicated. Very interesting. And the statue is being choked by the drapery. Donald pronounces the (e) in Degas as if it were a long (e). "Until the death of Degas the world knew him only as a painter. After his death they found 95 clay models in his studio and cast 14 copies of each." Degas was known after death in a different manner than he was known when alive. Degas, like Flaubert, assigned a form to the prosaic reality of nineteenth-century France. The classical statue has stepped from its pedestal and is squatting in a tub of water. Il n'y a rien de nouveau sous le soleil. "I hope I've indicated some kind of spectrum." I like the quality of Eliot's voice: "Time the destroyer is also time the preserver. . . . Every phrase and every sentence is an end and a beginning." Of all the times to be tired, the day Donald is doing Michelangelo. And here come the blue books and Donald "recommends" that they write on one page only. Fixed spatial frames, how well I understand that. "I'm going to put on one slide. First pick which of these periods you think the slide belongs in and then for the rest of the page tell me why you think it goes there or why it doesn't belong somewhere else. It is extremely important that you do not write on anything other than page 1. Confine yourself to just that first page." Donald is taking his own exam and there is Venice. Caracalla stares directly at the spectator and will make no concessions to the spectator. Life can have form. Art must have form. That is why Caracalla has survived. And "What Would You Think If I Sang Out Of Key" and that's O.K. because Caracalla has fallen on his face and part of his nose is missing and there he is--radiant and unconcerned. "The Renaissance is a one-man show and that show is largely the show of Lorenzo de' Medici." Classical antiquity was only temporally distant, not spatially distant. To find classical antiquity one only had to dig (literally or figuratively) in place. "This was all the rage in 1506. Laboon was found totally intact in Rome in 1506. It's a piece of Greek sculpture from 300 A.D." "The Renaissance was a return to the real as a stylistic ideal." They do, in fact, look like clothespins. And I think I'll take a couple of these posters. I wonder what direction the Countess looks in as she surveys Donald's stairs. "My class and I plus a few extras have come here today for an 'art experience.' We have had a few beers and other refreshments. It is hot. My students wave at me as I sit here by a fountain in the courtyard. I want to take some pictures." Child Hassam, "Fifth Avenue in Winter." "A performance of Mendelssohn's Midsummer Night's Dream on the 24th would, of course, be in order. Oberon. "

(SRP: 7-10-75)

Powell, S. Robert

Student Borrower

Term: 60 Mos.

\$3,000.00 - Princ.  
565.80 - Int. 3 1/4% (Amorts. 7%)  
\$3,565.80

454  
PHEAA Form 600R 6/69

PENNSYLVANIA HIGHER EDUCATION ASSISTANCE AGENCY  
PROMISSORY INSTALLMENT NOTE

Lender Loan No. 21446

7-15, 1975

For value received I/We, jointly and severally promise to pay to the order of **First National Bank**

(Lending Institution)

41 N. Main St., Carbondale, Pa. 18407

(Address of Lending Institution)

the principal sum of **Three Thousand Five Hundred Sixty-five and 80/100** dollars (\$ **3,565.80**)

in United States currency with simple interest thereon at the rate of **7** % per annum, in **60** installments of **Fifty-nine and 50/100** - - - - - dollars (\$ **59.50**)

**Aug. 15**, 19**75**, and succeeding installments on the **15** day of each month thereafter until **July 15**, 19**80**.

when the final installment of **Fifty-nine and 50/100** - - - - - dollars (\$ **55.30**) shall be due and payable.

To the extent that the interest on this note shall be paid by the United States or Pennsylvania Government on my/our behalf, my/our obligation to pay interest hereunder shall be discharged and satisfied and my/our payment schedule shall be as follows: - - - - - installments of - - - - - dollars (\$ - - - - -) each, the first installment to be due - - - - -, 19 - - - -, and succeeding installments on the - - - - - day of each month thereafter until - - - - -, 19 - - - -, when the final installment of - - - - - dollars (\$ - - - - -) shall be due and payable.

A late charge of 5% of the monthly payment or \$5.00, whichever is less, may be charged on any payment paid later than 15 days after the due date.

The acceptance by the Lending Institution of any delinquent installment(s) shall not operate to extend the time of payment of any amount(s) then remaining unpaid or constitute a waiver of any of the other rights of the Lending Institution hereunder.

Should there be a failure to make any installment payment hereunder when due, or should the undersigned become insolvent, fail in business or make an assignment for the benefit of creditors, or if the undersigned has made or should hereafter make any false or incomplete financial statement to the Lending Institution whether or not such statement has been or should hereafter be relied upon, or if any bankruptcy, insolvency, readjustment of debt, arrangement, receivership or other such proceedings be commenced by or against the undersigned, or if any judgment, decree, order or warrant be entered, issued or granted against the undersigned or if a receiver or trustee should be appointed for any property of the undersigned, or should the undersigned default in any of the terms, conditions or covenants of any instrument executed in connection herewith, then the holder hereof one hundred and twenty (120) days thereafter, may at its option accelerate the maturity of the installments thereafter to become due hereunder by making an entry to such effect on its records, in which event the unpaid balance of this note shall become immediately due and payable without demand or notice.

In the event of the death or permanent and total disability of the undersigned debtor, PHEAA shall discharge the undersigned debtor's liability by paying to the holder the amount of principal and interest due on this note.

No extension of time for payment of all or any part of the amount owing hereon at any time shall affect the liability of the undersigned.

I/We reserve the right at any time to prepay all or any part of the amount owing hereunder, without penalty and without liability for interest not then accrued.

In order to extend the period of repayment of this obligation up to three years, I/We agree to execute a new promissory note on PHEAA Form 500R covering all unpaid principal and interest due under this obligation, in the event the undersigned debtor is a member of the Armed Forces of the United States, serves as a volunteer under Peace Corps Act, serves as a full-time volunteer in service to America under Title VIII of the Economic Opportunity Act of 1964, becomes sick or temporarily disabled or becomes enrolled on a full-time basis in an institution of higher education approved by the United States Commissioner of Education.

Demand and presentment for payment, notice of non-payment, notice of protest and dishonor of this note are hereby expressly waived by the undersigned.

I/We further agree to observe and comply with all rules and regulations of PHEAA relating to this guaranty loan and to inform the Lending Institution and PHEAA promptly of any changes from time to time occurring in the school enrollment status and home address of the student borrower.

I/We hereby acknowledge by reason of the provisions of the act of August 7, 1963, P.L. 549, that I/We are/are legally obligated for the payment of this note even though I/We may be under twenty-one (21) years of age.

I/We intend to be legally bound hereby.

*S. Robert Powell* (SEAL)  
Full Signature of Debtor

Signature of Spouse (Required of All Married Students) (SEAL)

*RD #1*  
Permanent Street Address

*Carbondale, Pa. 18407*  
City State Zip

Signature of Authorized Lending Institution Official

Wanted

1. Civilized
2. nocturnal
3. adult
4. thirty-one
5. literate
6. male
7. teacher
8. writer
9. editor
10. secretary
11. cook
12. factotum
13. seeks
14. rent-free
15. situation
16. W.60's-80's
17. exchange
18. for
19. work
20. 724-7090

[ text for a  
want ad &  
placed in  
Wisdom's Child ]



456

# Wisdoms Child

July 21, 1975

## merchandise for sale

**Bike for sale** Lejeune man's 10 speed with carrier rack. One owner, well cared for. \$105. Mike. 223-2541 9-5 pm. M-F.

**Decorative hardwood scraps** - pick of 50 solids, veneers, or carving blocks. Poplar Mechanics, 710 Broadway, 4th flr. NYC. 226-4140.

**1972 Honda motorcycle** 350CC CB condition fair, asking \$525.00. Call anytime 799-5284.

**Genuine Mexican (Huaraches) Sandals**—SPECTRUM IMPORTS, 2121 Broadway (74th-75th Streets), 362-8000.

**Promotional T-Shirts, Sweat shirts, jackets, umbrellas.** Custom silk screened. Gale Graphics, 740-9300.

**Hospital bed** with electric controls, shower chair with cusps practically new condition. Box spring mattress, desk. 877-0487.

**Beautiful artistic handmade terrariums** for sale. Original gifts. Different sizes and shapes. Reasonable prices. Call evenings before 11 pm. SC4-4891..

**For sale, moving:** Bunk beds, good condition walnut finish with mattress \$75.00. Call 679-5786 office hours.

**Piano—Baldwin upright, blonde, excellent condition.** A fine professional instrument. With bench. Make beautiful music. Best offer over \$1,000. 362-7849.

**For Sale Pioneer 525 stereo receiver.** Perfect condition. Best offer over \$125. Call 595-8998. Keep trying.

**Left bed oversized, slightly lower than most** so there's room at the top! Shelves, large desk beneath. Chair included. \$130. 362-7849.

**Fine used ladies summer, winter wardrobe** gowns sizes 10-12, shoes 6, remnants fabrics, Bulova wallclock, wooden new, all very reasonable. 724-7762.

**Used sofa bed, fair condition; storage space** — best offer, call 222-1708.

**Interested in buying used phononate** and/or remote mats. Call Victor 594-3552 and leave message.

**Vasserey print, washing machine, girl's bike, Arabia dishes, white Knoll chair,** good prices. 724-7768.

**17,000 BTU Westinghouse air conditioner** 230-280 volts \$150. Mexican bedroom set, 2 matching armoires, dresser, carved shelf \$350. 877-9541 evs.

**Complete darkroom for sale.** Including Vivitar enlarger, print dryer, trays, etc. etc. All excellent condition. 595-9809 evenings. \$150.00. Keo trying.

**4 chrome bk/vinyl director chairs, steal** \$39.00, single captains' bed w/out mattress \$39.00. Sturdy kitchen table, 4 matching chairs. \$29.00. Call 865-1727.

## mail order

"Our mission is to analyze the situation and, through foresight and advanced planning, avoid or circumvent problems before they arise. Should the unexpected occur, then our aim is to swiftly and efficiently arrive at a workable solution. . . However, when you're up to your ass in alligators, it's difficult to remember that your initial objective was to drain the swamp."

8x10 for framing \$2.00 ppd  
WISDOMS CHILD BOX A  
1841 BROADWAY, NYC 10023

## merchandise wanted

**Furniture wanted "Spot Cash"** silver, porcelain, oriental rugs, desks, antiques, cut glass, bric-a-brac, china, paintings, complete apts. Call 472-2024.

**West Side Exchange will pay highest prices** for complete or partial contents of your home. Fast, courteous service. 374-9217

**We buy furniture and oriental rugs.** Complete or partial contents of your apartment. Call anytime Bob or Pat 663-0422/371-9326.

**Pianos wanted.** Any make, Steinway preferred. Andersen, 757-5913. Evenings 749-5353.

## wanted

**Civilized nocturnal adult 31 literate male.** Teacher, writer, editor, secretary, cook, factotum seeks rent-free situation W 50's-80's exchange for work. 724-7090.

## automobiles

**Toyota pick-up 1973 21,000 mi.** Air, automatic, buckets, camper top. Excellent for summer trips or commercial. \$2,400.00 Frank 850-2527 late evenings.

**1973 Mazda rotary, one year old, 3,000 miles.** Blue, white interior. Peppy, perfect, parkable. Stick shift. \$1,995. 866-3060 evs.

## pets

**Board pets in loving environment** individual care assured any length stay. Private residences. Reasonable rates. Call 663-4276. 873-5425.

**Love for Sale!** We walk, bathe, babysit, board, love dogs, cats. 787-3300 ext 1454. If no answer, leave name, number at switchboard.

**Broadway & 73rd Street.** Woman - reliable - daily (1 hour or more) between 2 and 3 pm. Errands, some light housekeeping - \$2.50/hour. Call after 1 pm. 787-2520 (references.)

**Pet Lovers:** Earn extra income. Board a pet while its owner vacations. 928-7528. Board-A-Pet Placement Service.

**Attention! Home typists, writers, researchers—babysitters, mother's helpers, companions, housekeepers—dog walkers, apartment sitters—painters, paperhangers, messengers, handymen—dancers, entertainers.** Whatever you do, we'll try to find someone you can do it for! Students, housewives welcome. Beejay's 247-5801.

**Attention: Babysitters, mother's helpers.** We need you! FT/PT. Good hourly rates. Students welcome. Register today. Beejay's 247-5801.

**Out of work? No matter what you can do,** we'll try to find someone you can do it for! FT/PT students, housewives welcome. Beejay's 247-5801.

**You can make extra money** selling computerized biorhythms. \$2.00 for each one sold. Call 663-3539 ask for Ray.

**Secretary with excellent skills** for part time position at Wisdoms Child beginning late August. Dictation and transcription ability a must. Send resume or letter stating background, skills and salary requirements to David L. Zarnichow, Wisdoms Child, 1841 Broadway, N.Y. 10023.

## personals

**Established seven member commune** seeking man to join us. Large house, residential Brooklyn. Explore an alternative possibility. Reply box 2 Wisdoms Child 1841 Bway NY 10023.

**Wanted:** Live in companion for elderly woman. Room and board free. West 80's. Call 201-767-3260 days, 212-362-7021 evenings.

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Borden  
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called  
at 140 PM  
on 7/15/75  
to  
answer  
my  
ad

S. Robert Powell  
249 West 76th Street  
New York City, New York. 10023.

July 30, 1975  
Telephone 212-724-7090

1961--1965      The Pennsylvania State University  
B.A., French, 1965

1965--1967      The George Washington University  
M.A. French, 1967

1967--1974      Indiana University  
Ph.D. French, 1974

Major field: Nineteenth-Century French Literature  
Minor fields: Fine Arts  
Medieval French Literature  
Phonology

1973--1974	<u>Adjunct Lecturer in Modern Languages (French),</u> <u>The City University of New York, Brooklyn College</u>
1972--1973	<u>French Teacher,</u> Yeshiva High School of Far Rockaway, New York City, New York
1970--1971	<u>Assistant Professor of French,</u> The State University of New York, College at Oswego, New York.
1967--1970	<u>Teaching Assistant in French,</u> Indiana University, Bloomington, Indiana
1965--1967	<u>Graduate Teaching Assistant in French,</u> The George Washington University, Washington, D. C.

Some Courses Prepared to Teach:

1. Beginning, intermediate and advanced courses in the French language.
2. General survey courses in French literature: a) From the Medieval period to the Revolution, b) From the Revolution to the present.
3. Explication de texte
4. French Literature of the Nineteenth Century: a one-year survey course emphasizing the principle sociological, philosophical, and stylistic trends in prose, poetry, and theatre in the nineteenth century in France.
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6. French Literature in Translation: a two-semester course which emphasizes the major trends in French Literature as seen in selected masterworks. A course designed particularly for non-French majors.
7. Graduate reading courses in French: a two-semester course intended to prepare M.A. and Ph.D. candidates for French language proficiency examinations.

OTHER EXPERIENCE:

- 1/73--1/75      Editorial Assistant, AMACOM, New York City, New York.  
Free lance: type, dictaphone, tape transcriptions, securing of copyrights, shooting scripts, copy editing.
- 9/71--12/71    Publications Assistant, UNICEF, New York City, New York. Handled orders, own correspondence, administrative work, translations.
- 6/72--8/72      Rights, Permissions and Reviews Editor, American Management Associations, New York City, New York.  
In charge of all requests to reprint material from AMACOM's business journals, monographs, research reports, research studies. In charge of all translations of AMACOM material into all foreign languages--completion of contracts, royalty and advance payments, foreign correspondence. Work with Public Relations Department concerning forthcoming AMACOM books, review histories, correspond with authors.
- 6/66--9/66      Acquisitions Assistant, Library of the Department of Agriculture, Washington, D.C.



459

July 30, 1975

Professor Catherine Hanpares, Chairman  
Department of French  
Bernard M. Baruch College  
17 Lexington Avenue, Room 1108  
New York, New York. 10010.

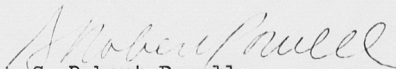
Dear Professor Hanpares:

I would like to be considered for any openings, adjunct or otherwise, which may exist at the moment or materialize at the beginning of the Fall semester in the Department of French in Bernard M. Baruch College.

In addition to those individuals listed as references on page two of the enclosed resume, I have been authorized by Professor Stanley Buder, Chairman, History Department, Baruch College to use his name as a reference in support of this application.

I shall be happy to furnish any additional information you may require in order to complete this application.

Yours truly,



S. Robert Powell  
249 West 76th Street  
New York, New York. 10023.

Telephone: 724-7090

July 30, 1975

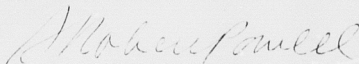
Mr. Stanley Buder, Chairman  
History Department  
Bernard M. Baruch College  
17 Lexington Avenue, Room 1605  
New York, New York. 10010.

Dear Stanley,

In accordance with your suggestion made during our kitchen conversation at the Farhoods about a month ago, I have sent an updated copy of my resume--a copy of which is enclosed in this letter--to the new chairman of the French Department at Baruch College.

As you can see from the enclosed copy of that letter to Professor Catherine Hanpares, I have used your name as a reference in support of my application. I appreciate your having given me permission to do so. Thank you.

Sincerely,



S. Robert Powell  
249 West 76th Street  
New York, New York. 10023.

Telephone: 724-7090

"The task, like the six individuals involved, is promethean." And so, at 4:30 A.M. on the morning of July 15, 1975, I have finished the last sentence of the "Introduction" of Parade Harmonies: A Dialectical Self-Portrait. Energy, physical and mental, focused, and a new world is presented to the cosmos. All new works of art are new worlds and the distances between things are cut down. P-A-R-A-D-E. And the name of this boat is the John F. Kennedy and it is 3 P.M. on the 24th of July, 1975, and one hour ago I delivered five copies of Parade Harmonies: A Dialectical Self-Portrait to the De Ray Library Binders (and the word was made flesh, and the world is be-coming a P-A-R-A-D-E) specialists in libraries, rare books, periodicals, magazines, theses, music sheets, fine bookbinding, law and medical journals, maps, newspapers, bibles, repairing and refurbishing; print and scroll cases, albums, slip cases, portfolios, 22 West 26th Street, New York, N. Y. 10010. Tel 243-8110. \$12.50 each 62.50 Paid B. Janer. July 24, 1975. The number of the cover color is AAB 490. On August 8, 1975, five copies of Parade Harmonies: A Dialectical Self-Portrait will be formed and 7 days later, August 15, 1975, they will be presented to their owners. "It is with pleasure that The Sheffield Press, New York City, New York, announces the publication, on August 15, 1975, of Parade Harmonies: A Dialectical Self-Portrait by S. Robert Powell, in a limited edition of five copies, one copy of which we have been authorized to present to you. Your presence at a gala reception-dinner, during the course of which you will be presented by the author with copy number (two /three /four / five) of Parade Harmonies: A Dialectical Self-Portrait, to be held in the author's rooms at 249 West 76th Street in the City of New York, on August 15, 1975, is, therefore, requested. Reception at six-thirty. Dinner at eight." A great weight is no more and I am ecstatic and there goes the horn and the John F. Kennedy is pulling out and a book is a collection of sentences, a collection of worlds which form harmonies and that is what the daily miracle is all about. It's about the creation of the



world, it's about the creation of a world. Very few people are interested in re-creating the world. Millions of people are interested in re-creating themselves. Il n'est pas donné à tout le monde d'aller à Corinthe. Non licet omnibus adire Corinthum. All esthetic forms are of equal importance. All are created by life. All are created by death. And flight takes place when the new aesthetic form is conceived and then the artist is in the realm of what Baudelaire called the "Ideal" and in order to make that idea flesh the artist must triumph over the "Spleen" and sweat and chisel and when that aesthetic form has been made flesh the artist again takes flight; and when that aesthetic form has been made flesh the work of art takes flight; and all works of art are equal and we are with Plato and the Renaissance has not happened yet and Gertrude Stein saw the paintings of the cubists when she looked out of the plane window on her flight to Chicago. The invitations have been issued and that took place today and that was at 5:30 P.M. and Trebbe, Genie and Kate & Kostya will all probably receive their invitations tomorrow, the last day of July, 1975, and Donald will probably receive his invitation on Friday or perhaps on Saturday. And Donald reports that "I have begun to be busy again. I have been undergo-ing a long experiment with myself in which I have been see-ing how I behave 'under' love. How it effects me. And, too, affects me. . . And I am telling everybody that I have to be in New York on the 15th of August for a dinner party to celebrate the occasion of the issuance, perhaps presentation, certainly revelation, of 'my brothers book.' " And I shall decide on the program for the 15th of August. And since dinner is at eight, we really should have an aspic. It's so dressy. And since dinner is at eight, we really should have an aspic. And Carlotta and Lord and Lady Ferncliffe will be there. It's so dressy. Shall we go in now.

\* This title is borrowed, without permission, from line 17 of Donald's letter which I received today.

S. Robert Powell  
249 West 76th Street  
July 30, 1975

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## SYSTEMATIZATION

Art is transcendence through form and system. Music is systematized sound, painting is systematized two-dimensional form and color, sculpture is systematized three-dimensional inanimate form, ballet is systematized three-dimensional animate form, prose and poetry are systematized words, words are systematized phonemes, and the hip bone is connected to the knee bone. Form. Art is formal life. Formal life is art. To view one's life as art one must possess triangular vision: myself, me seeing myself, others seeing myself. One is both within and without. Me, the art object, me in front of the art object. Me, the camera, me in front of the camera. Me, the systematized form, me in front of systematized form. Me, the form systematizer, me in front of the form systematizer. To only way to learn of yourself is to study art. Plato: "Music is then the knowledge of that which relates to love in harmony and system." Me, Parade Harmonies: A Dialectical Self-Portrait, me in front of Parade Harmonies: A Dialectical Self-Portrait. July 31, 1975: "Books ready. De Ray Library Bin. 22 W. 26 Street New York N.Y. 10010." Parade Harmonies: A Dialectical Self-Portrait was bound in one week. August 1, 1975: slip cases have been ordered (5 for \$16.50) and the limited edition of PHADSP will be ready on August 8, 1975. Dining is here. Dining is West and not only words but sentences were Gertrude Stein's life-long passion and "we now had our country house, the one we had only seen across the valley and just before leaving we found the white poodle, Basket. . . A new puppy and a new ford we went off to our new house with all three. Basket although now he is a large unwieldly poodle, still will get up on Gertrude Stein's lap and stay there. She says that listening to the rhythm of his water drinking made her recognize the difference between sentences and paragraphs. . ." Me, my dog, me in front of my dog. Me, empirical reality, me in front of empirical reality. Form. Knowledge of self.

(S. R. P. 249 West 76th Street, August 2, 1975)



## THE BALALAIKA SYMPHONIC ORCHESTRA

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Martin Kalisky, Concert Master

DAMROSCH PARK-Lincoln Center, Tues. Eve 8:00 P.M.

August 12th, 1975

## Caucasian Sketches

N. Ippolitov Ivanov

a. In the Village b. Procession of the Sarder  
Song of the Viking Guest, from opera "Sadko" Minsky Korsakov

Stanley Moskov, Bass

Chloe and Daphnis Duet

P. Tchaikovsky

from opera Queen of Spades

Elinor Amlen, Soprano, Barbara Bethune, Mezzo, Soprano

## Elege

M. Glinka

Barbara Bethune, Mezzo &amp; Sosio Manzo Tenor

Dos Gebet Yiddish Song, A Prayer,

Words by I.L. Peretz

Music by Janet S. Hoskin

Elia Patron, Bass

Song of Odarka

S. Hulak-Artemovsky

from "A Dnieper Cossack beyond the Danube"

Elinor Amlen, Soprano

Duet of Odarka and Andrey

"

Barbara Bethune and Sosio Manzo

Chardas

Monti

Lou Bole, Violin

Jok

Moldavian Dance

INTERMISSION - 10 Minutes

Ala Balalaika op 7

Nikolai Kotchetov

Waltz of the Faun

V. Andreyev

GROUP OF RUSSIAN FOLK SONGS

Stenka Raisin (from beyond the Island)

Folk Song

Stanley Moskov Bass

The Wind Howls in the open field

M. Glinka

Elena Heimur, Soprano

The Snow Ball Tree is Blooming

I. Dunaevsky

Barbara Bethune

Moscow Nights

V. Solovyov Sedoy

Elinor Amlen, Elena Heimur, Barbara Bethune

Bubensl

A. Bakaleinikov

Elinor Amlen, Soprano

Song of the Volga Boatman

Traditional

Elia Patron, Bass

White Whirlwind

A. Varlamov

Kaleenka

Russian Folk Song

Sosio Manzo, Tenor

Bright Shines the Moon

Andreyev

Ruth Stillman Heller, Pianist

Louis R. Pignataro, Stage Mgr.

Carl Wiener, Artistic Director

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INSTRUCTION

466

*August 1975:*

**PARADE**

Genesis of Parade Harmonies: A Dialectical Self-Portrait

October 28, 1974: While on an Autumn holiday in Cranesville, Pennsylvania, I heard (with Donald and Trebbe) a recording of Eric Satie's "ballet réaliste," Parade. The idea of a "collective" work occurs to me for the first time.

December 10, 1974: While photocopying Trebbe's Pear Tree Landscape at AMA I noticed that one page begins with the following statement: "March 6 -- Michelangelo is 499 today." The content of this collective work will be the history of Western literature, art and music.

December 25, 1974: While arranging certain family papers and documents from the nineteenth century at the Homestead, I remarked to Mother (who offered a suggestion as to how the papers should be arranged): "They are your ancestors, but we will deal with their papers according to my system." The form of this collective work about Western literature, art and music will be synchronistic.

December 28, 1974: Donald, Sheryl Gross and I attended a show of the works of Man Ray at the Huntington Hartford Gallery. The Man Ray photographs of his friends and his contemporaries cause me to think of the Cranesville Barn Photographs taken by Donald of Trebbe and me in October of 1974. I will write a synchronistic history of Western literature, art and music. Included in that work will be the works of several friends.

January 15, 1975: The creation of this synchronistic history of Western civilization begins--in the Bobst Library at New York University.

April 17, 1975: While the Cornelius G. Kolff was leaving the pier at Staten Island at 10:04 P.M. I decided that the title of this collective work would be: "Parade Harmonies: A Dialectical Self-Portrait."

July 15, 1975: Parade Harmonies: A Dialectical Self-Portrait is completed. (249 West 76th Street, NYC, NY.)

August 15, 1975: Parade Harmonies: A Dialectical Self-Portrait is published by The Sheffield Press, New York City, in a limited edition of five copies, each signed by the author and by the owners of all authorized copies (Donald W. Powell, Kate Denison Rodko, Konstantin Alexandrovich Rodko, Gail Trebbe and Genie Wing).



Parade Harmonies:

468

5 PARADE

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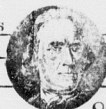
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It is with pleasure that The Sheffield Press, New York City, New York, announces the publication, on August 15, 1975, of Parade Harmonies: A Dialectical Self-Portrait by S. Robert Powell, in a limited edition of five copies, one copy of which we have been authorized to present to you.

Your presence at a gala reception-dinner, during the course of which you will be presented by the author with copy number two of Parade Harmonies: A Dialectical Self-Portrait, to be held in the author's rooms at 249 West 76th Street in the City of New York, on August 15, 1975, is, therefore, requested. Reception at six-thirty. Dinner at eight.

Donald W. Powell  
51 Bateman Avenue  
Cranesville, Pennsylvania. 16410.



471

It is with pleasure that The Sheffield Press, New York City, New York, announces the publication, on August 15, 1975, of Parade Harmonies: A Dialectical Self-Portrait by S. Robert Powell, in a limited edition of five copies, one copy of which we have been authorized to present to you.

Your presence at a gala reception-dinner, during the course of which you will be presented by the author with copy number four of Parade Harmonies: A Dialectical Self-Portrait, to be held in the author's rooms at 249 West 76th Street in the City of New York, on August 15, 1975, is, therefore, requested. Reception at six-thirty. Dinner at eight.

Gail Trebbe  
414 East 78th Street  
New York City, New York. 10021.

It is with pleasure that The Sheffield Press,  
New York City, New York, announces the publication,  
on August 15, 1975, of Parade Harmonies: A Dialectical  
Self-Portrait by S. Robert Powell, in a limited edition  
of five copies, one copy of which we have been author-  
ized to present to you.

Your presence at a gala reception-dinner, during  
the course of which you will be presented by the author  
with copy number three of Parade Harmonies: A Dialectical  
Self-Portrait, to be held in the author's rooms at 249  
West 76th Street in the City of New York, on August 15,  
1975, is, therefore, requested. Reception at six-thirty.  
Dinner at eight.

Kate Denison Rodko  
Konstantin Alexandrovich Rodko  
801 Riverside Drive  
New York City, New York. 10032.

It is with pleasure that The Sheffield Press, New York City, New York, announces the publication, on August 15, 1975, of Parade Harmonies: A Dialectical Self-Portrait by S. Robert Powell, in a limited edition of five copies, one copy of which we have been authorized to present to you.

Your presence at a gala reception-dinner, during the course of which you will be presented by the author with copy number five of Parade Harmonies: A Dialectical Self-Portrait, to be held in the author's rooms at 249 West 76th Street in the City of New York, on August 15, 1975, is, therefore, requested. Reception at six-thirty. Dinner at eight.

Genie Wing  
1603 York Avenue  
New York City, New York. 10028.



474

To S. Robert Powell and the Sheffield Press:

It is with glimmering delight  
and near-unharnessed anticipation  
that Gail Trebbe accepts  
your invitation for the 15th of August  
to partake  
of potables, dinner and literature.

The poet will have spent  
the preceding week  
in Knoxville-next-the-Valley  
but has scheduled all appointments  
to terminate before 12 Noon on that day.

A private plane will taxi to a stop  
on the roof  
of 249 West 76th Street  
at precisely 6:29 pm.

The poet drinks a preliminary toast  
to the event.

Trebbe  
August 1, 1975

## LE CONSERVATOIRE

15 août 1975, dix-neuf heures

## Le Programme des Cérémonies de Distribution du Livre

PARADE HARMONIES: A DIALECTICAL SELF-PORTRAIT  
de

S. Robert Powell

## I. OUVERTURE

Lecture: Spleen (LXXVI) de Charles Baudelaire..... S. Powell

## II. DEVOILEMENT DU LIVRE..... S. Powell

## III. DISTRIBUTION DU LIVRE..... S. Powell

Exemplaire numéro 1..... S. Robert Powell  
 Exemplaire numéro 2..... Donald Walter Powell  
 Exemplaire numéro 3..... Kate Denison Rodko  
   Konstantin Alexandrovich Rodko  
 Exemplaire numéro 4..... Gail Trebbe  
 Exemplaire numéro 5..... Genie Wing

 IV. ATTESTATION DU LIVRE..... S. Powell  
   D. Powell  
   K. D. Rodko  
   K. A. Rodko  
   G. Trebbe  
   G. Wing

## V. LECTURE DE LA PREFACE DU LIVRE..... S. Powell

## VI. LECTURE DE L'INTRODUCTION DU LIVRE..... S. Powell

VII. EXAMINATION ET APPRECIATION DU LIVRE.....	S. Powell
	D. Powell
	K. D. Rodko
	K. A. Rodko
	G. Trebbe
	G. Wing

# VIII. DISTRIBUTION DES REMBRANDT:

"The Polish Rider".....	S. Powell
"Rembrandt's Mother (?)".....	D. Powell
"A Young Woman in Fancy Dress".....	K. D. Rodko
"Self-Portrait".....	K. A. Rodko
"Portrait of Jan Six".....	G. Trebbe
"An Old Man Seated in an Armchair".....	G. Wing

# IX. POSTLUDE: Une fête musicale créée par S. Robert Powell:

Triangularité: Chanson synchronique et symboliste pour la flûte en bois brésilienne, chœur et ténor, basée sur un discours de Nina, tiré de La Mouette de Tchekhov \*

Chœur.....	D. Powell
	K. D. Rodko
	K. A. Rodko
	G. Trebbe
	G. Wing
Ténor.....	S. Powell
Flûtiste.....	S. Powell

\* Première Mondiale



## LXXVI. SPLEEN

J'ai plus de souvenirs que si j'avais mille ans.

Un gros meuble à tiroirs encombré de bilans,  
De vers, de billets doux, de procès, de romances,  
Avec de lourds cheveux roulés dans des quittances,  
Cache moins de secrets que mon triste cerveau.  
C'est une pyramide, un immense caveau.  
Qui contient plus de morts que la fosse commune.  
--Je suis un cimetière abhorré de la lune,  
Où comme des remords se traînent de longs vers  
Qui s'acharnent toujours sur mes morts les plus chers.  
Je suis un vieux boudoir plein de roses fanées,  
Où git tout un fouillis de modes surannées,  
Où les pastels plaintifs et les pâles Boucher,  
Seuls, respirent l'odeur d'un flacon débouché.

Rien n'égale en longueur les boiteuses journées,  
Quand sous les lourds flocons des neigeuses années  
L'ennui, fruit de la morne incuriosité,  
Prend les proportions de l'immortalité.  
--Désormais tu n'es plus, ô matière vivante!  
Qu'un granit entouré d'une vague épouvante,  
Assoupi dans le fond d'un Sahara brumeux;  
Un vieux sphinx ignoré du monde insoucieux,  
Oublié sur la carte, et dont l'humeur farouche  
Ne chante qu'aux rayons du soleil qui se couche.

Charles Baudelaire, Les Fleurs du Mal

Le texte de Triangularité:

"Mankind and the animals, lions, eagles and partridges, horned deer, geese, spiders, silent fish inhabiting the sea, starfish and those creatures invisible to the naked eye--in short, in a word, all living things, all living things, all living things, having run their sad course, are extinct. Eons have passed since a living soul has stirred on the earth's surface. And this poor moon shines its light in vain. In the meadows the cranes no longer waken with a cry and the May beetles' murmur is silent in the limes. It is cold, cold, cold! Empty, empty, empty! Terrible, terrible, terrible! (Pause) The bodies of the living creatures have crumbled to dust and as eternal matter metamorphosed into rocks, into water, into clouds, their souls are now as one. That peaceful universal soul is me. I. . . I am the soul of Alexander the Great, Caesar, Shakespeare, Napoleon, and of the lowest of the low. In me the consciousness of man and the animal instinct mingle, and I remember everything, everything, everything, and every life I live anew in me."

Nina Mikhailovna Zarechnaya (Acte I)

La Mouette, Anton Tchekhov

---

Triangularité

- I. Introduction: la flûte: Improvisations: Andante  
Crescendo..... S. Powell
- II. Le Discours de Nina: Andante Parlando Fugato: A Cappella:  
a. le discours (complet)..... chœur et ténor  
b. le discours (du commencement à la pause)..... ténor  
c. le discours (complet)..... chœur  
d. le discours (complet)..... ténor  
e. le discours (de la pause à la fin)..... chœur
- III. Coda: la flûte: Improvisations: largo espressivo.. S. Powell

Introduction

The chronological history of the world is, unlike the synchronistic, at the same time, identical for all men and well-known. (Different degrees of exposure and comprehension, to be sure, do exist.) Having made a systematic and concerted effort, particularly in the decade 1964-1974, to understand: (1) the primary chronological and internal developmental patterns which the principal works of music, literature and art of the Western world represent when seen collectively and in reference to the linear structure of empirical reality and (2) the form and content of the components of those aesthetic patterns, I am now beginning to perceive unity and order there where once I perceived only multiplicity and chaos. In order to increase my understanding of that unity and that order--from which I am inseparable and in terms of which I define myself--I have chosen to consider herein the principal aesthetic phenomena created in the West, primarily in the past 2,000 years, not as chronologically arranged components of internal developmental patterns, but, rather, as components of an external synchronistic structure in which co-existence and co-incidence are more important than linear sequences or historical antecedents. Such a structure necessarily results in a different history of the world every time that that history is re-written. This is true in that the content of that structure at each re-writing, like the structure itself, represents a portrait of



both the artist and the world in the period during which the world is re-created.

The history of Western music, literature and art is herein divided into three hundred and sixty-six autonomous tableaux, each of which corresponds to a single day in the calendar year beginning September 1, 1975 and concluding August 31, 1976. On each tableau are juxtaposed (1) those aesthetic phenomena which were presented to the world (or a part thereof) on a given day, and (2) those events which took place (or take place) on that same day. On the Feast Day of Eric, King of Sweden, for example, the following aesthetic phenomena were presented to the world: (1) the "ballet réaliste" Parade (music by Eric Satie; scenario by Jean Cocteau; settings, costumes and curtain by Pablo Picasso; choreography by Leonide Massine; conducted by Ernest Ansermet; performed by Serge Diaghilev's Ballet Russe in the Théâtre du Chatelet, Paris); (2) the one-act ballet Prince Igor (music of Alexander Borodin; scenery and costumes by Nicholas Roehrich; choreography by Fokine; performed by Serge Diaghilev's Ballet Russe in the Théâtre du Chatelet, Paris); (3) the opera Iphigénie en Tauride (music by Christoph Willibald Gluck, text by François Guillard after Euripides's play). On that same day, May 18th, Henri Vieuxtemps' Fantasia pour le violon sur la quatrième corde was first performed in America. Princess Victoria met the Coburg Prince, Albert, and went to the opera with him to hear I Puritani on May 18th. Gustav Mahler, George Meredith and Isaac Albeniz all died on May 18th. Karl Goldmark, Dame Margot

Fonteyn, Ezio Pinza and Isabella d'Este, Marchioness of Mantua were all born on May 18th.

The structure of Parade Harmonies: A Dialectical Self-Portrait, considered as a finished or complete work in which the "content" is found only on the right-hand pages, is analogous to that utilized by T. S. Eliot and James Joyce in their principal creations. The former, for example, restructured the history of the world in a synchronistic manner and created a portrait of the artist and of the world entitled The Waste Land; the latter restructured the history of the world in a synchronistic manner and created a portrait of the artist and of the world (such as it was on June 16, 1904) entitled Ulysses. Herein the history of the world has been similarly restructured. The result is a synchronistic history of Western music, literature and art, a portrait of the artist, a portrait of the world, created by S. Robert Powell in the period January 15, 1975-July 15, 1975. In restructuring the world as I have herein done, I am not, it must be understood, attempting to establish explicit internal correspondences between the phenomena juxtaposed on each of the right-hand pages. The phenomena listed on each of the right-hand pages are related only because of co-incidence. Their juxtaposition is the inevitable result of the exigencies of the arbitrary external structure of which they are all a part. Similarly, I am not attempting to establish or delineate particular astrological correspondences or explanations for the phenomena listed on each of the three hundred and sixty-six autonomous

tableaux, even though such may well exist. My intentions in Parade Harmonies: A Dialectical Self-Portrait are purely aesthetic.

The aesthetic, historical and sociological phenomena juxtaposed on each of the right-hand pages are, given the structure of which they are a part, to be spatially inter-related by the reader, who must abandon his position as spectator and participate in the art object. Parade Harmonies: A Dialectical Self-Portrait, like all works of art whatever their form or content, is an instrument that can be used in the acquisition of self-knowledge. The synchronistic history of the world is different every day. The reader is different every day. My objective in this work is to establish a structure which will allow the reader to interact, on a systematic basis and over an extended period of time, with the synchronistic history of the world such as I have re-created it.

The structure of Parade Harmonies: A Dialectical Self-Portrait, considered as an un-finished or in-complete work in which the reverse of each of the three hundred and sixty-six tableaux is blank, is unlike that created by any other writer. The present work is not only an instrument that can be used in the acquisition of self-knowledge, but also a structure wherein knowledge of the self can be recorded. As this work is read, a dialectic will be established between the reader and each of the three hundred and sixty-six autonomous tableaux.



Whatever results from that interaction can be recorded on the reverse of each tableau. On August 31, 1976 the dialectic between the reader and the book which began on September 1, 1975 will come to an end. The result of that interaction between the reader and the present work is, in effect, a portrait of the artist (reader), a portrait of the world, such as it was in the period September 1, 1975-August 31, 1976. (In order to maintain a continuous portrait of the artist and of the world after August 31, 1976, the information recorded on the reverse of each tableau, plus any additional information recorded by the reader, would have to be incorporated into the front of the appropriate tableau where, of course, deletions could be made, and the cycle repeated--the reverse of each tableau always being blank at the beginning of a new cycle.)

A dialectic analogous to that established between the reader and the three hundred and sixty-six tableaux will similarly be established between the reader and the two remaining divisions of Parade Harmonies: A Dialectical Self-Portrait:

- (1) The autonomous works of art created by the author and by Donald W. Powell, Kate Denison Rodko, Konstantin Alexandrovich Rodko, Gail Trebbe and Genie Wing which have been included herein. Some of these works have previously been presented to the world. Others are herein being given their world premières.

"Grâce à l'art, au lieu de voir un seul monde, le nôtre, nous le voyons se multiplier, et autant qu'il y a d'artistes originaux, autant nous avons de mondes à notre disposition, plus différents les uns des autres que ceux qui roulent dans l'infini et, bien des siècles après qu'est éteint le foyer dont il émanait, qu'il s'appelât Rembrandt ou Vermeer, nous envoient encore leur rayon spécial."

(Marcel Proust, Le Temps Retrouvé)

- (2) The autonomous works of art created by other artists and the other useful reference material included herein.

The components of these last two divisions of Parade Harmonies: A Dialectical Self-Portrait represent and integral part of the portrait of the world such as it was perceived/conceived by the author in the period January 15, 1975-July 15, 1975. Whatever results from the interaction between the components of these two divisions of the present work and the reader is, it goes without saying, an important part of the portrait of the world and of the reader which will result on August 31, 1976, and should be recorded in either (or both) of the following places: (1) on the reverse of the tableau page of the day (or days) when such interaction(s) should occur; (2) on those pages which are specifically intended as recording structures, e.g., the page which lists "Important Public Collections of American Silver."

Those pages which contain autonomous works of art created either by the author or by Donald W. Powell, Kate Denison Rodko, Konstantin Alexandrovich Rodko, Gail Trebbe or Genie Wing, or those which contain autonomous works of art created by other artists are, of course, ends in themselves and should not, for that reason, be literally used as instruments for recording information.

On September 1, 1975, therefore, each of the owners of Parade Harmonies: A Dialectical Self-Portrait will begin, each in his own manner, to rewrite the history of the world. The task, like the six individuals involved, is promethean.

S. Robert Powell  
July 15, 1975  
249 West 76th Street  
New York City



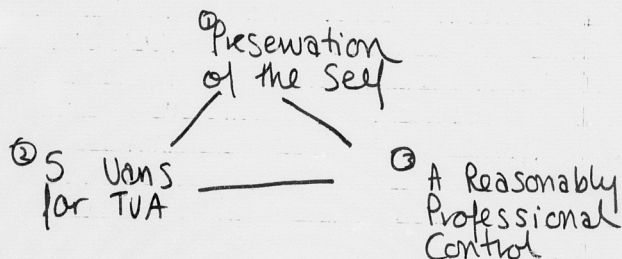
20 August 1975 Raleigh Airport

Si... The opportunity to write this wedged itself into a day I thought I'd too-fully-packed. An hour & a half before flight to Knoxville. This morning at the Nat'l Tobacco Museum, Danville, Va. This afternoon in Duke Univ. Archives. I got powerfully superb literary arts, a task in which I feel quite happy. I am also carrying around a <sup>high</sup> 2½ feet long cigar mold which will not fit in my suitcase & which Mr. Meyers at aforementioned <sup>Tobacco</sup> <sup>Museum</sup> insisted I take since, "Honey, I haven't got the 'time or the personnel to go through a lot of red tape to ship out, any more goddam things."

Si, PARADE: A DIALECTIC SELF PORTRAIT is so much w. me, though not materially, needless to say I called to tell you on Sunday how I loved the ~~the~~ rhythm & motion of "Two Tercets for Midsummer" 6 rings for O answer. Well, I must be honest; I must succumb to my sub-human emotions &

my base & primitive soundings:  
 it is not only one of the most  
 encompassing & total works I  
 have ever read (Joyce must still  
 precede you), but the most  
 wonderful gift ever ever. I feel  
 like I'm writing a thank-you-for-  
 the-I'll-use-it-always wedding  
 gift note, but I love it.

The tips I'm taking present them-  
 selves as yet another triangle.  
 There are certain things I must  
 keep in mind at all times:



③ does not belong to ① or ②,  
 though it is a part. It has  
 to do w/ thinking in a com-  
 pletely timely way & is per-  
 haps, hardest of all to maintain.  
 — Where am I going in this  
 car?

- Have I forgotten anything?
- Am I remembering every-  
thing?
- Am I inventing enough to  
make it better than it  
should be?

The news is on in this coffee shop. I can understand why people would like Ford. He's the Daddy we've never had. If he skis & if he hugs his daughter & if he wears one of those shirts w/ the alligator on it he's recognizable, but more so. It means he can pick his nose while ordering more \$ for SE Asia. I.e. human & god. Not all god as Washington is to us, not human as the nearest grocery cashier. A perfect combination for a leader.

I, personally, would rather be a god. That is why I cannot be a leader. I got that from my mother. She, too, felt she was better than most of the world. I do not believe she was wrong, nor do I believe you or Donald or I is wrong. I have made several very sincere attempts to believe I'm just as good as every-

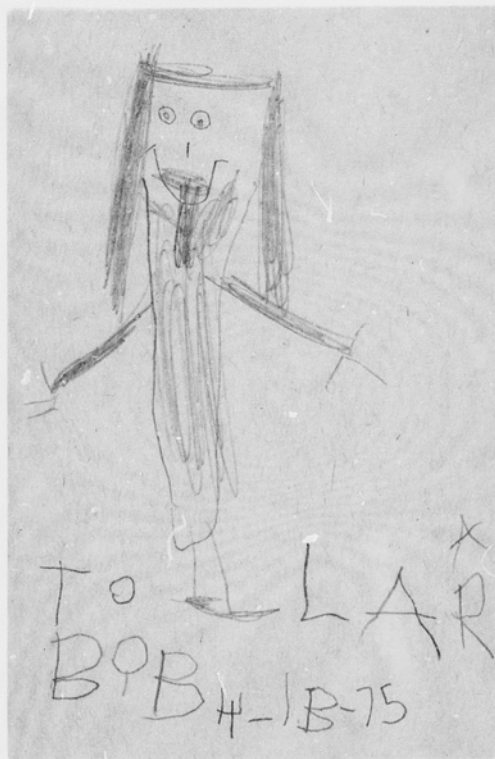


one else, just as human, just as  
beaten. But I don't believe it. Or  
else I believe I can overcome  
more. Perhaps not. The purpose of  
this letter was to tell you I  
know + feel what your book  
is + what made it + now I  
wish to live it throughout  
the year. But I have ended into  
humanity. I would like to  
know though if it would be  
possible to get from the author  
xerox copies of certain pages that  
I may take along when I am on  
these + other trips. E.g. many  
September pages + who-knows-  
what-else that may/will follow.  
That will be important to me.  
Love, Tiebbe.

— Si —

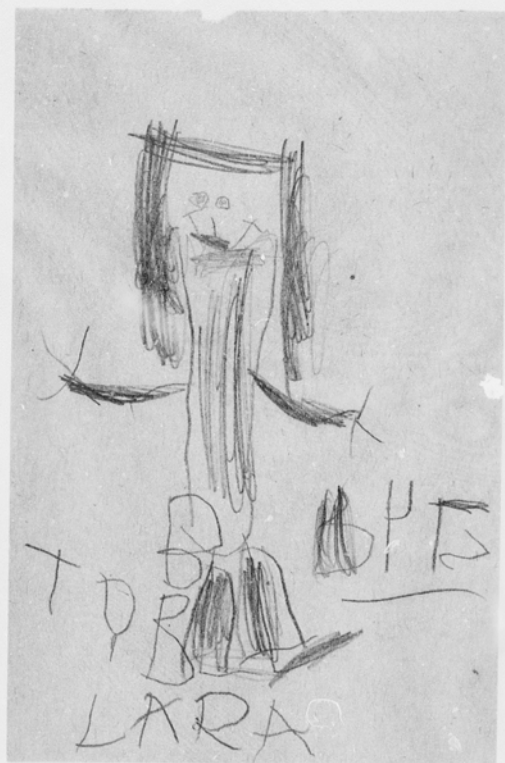
I offer my grave humiliation & humble apologies for having neglected the word "Harmonies" and the "al" at the end of "Dialectic" when I wrote you from Raleigh.

Trebbé



Drawn by my  
niece Laura.





423



PROGRAMME OF THE CEREMONIES CONDUCTED AT TWILIGHT ON APRIL 24, 1975, TO COMMEMORATE THE TRIUMPHAL ENTRY OF THE POET GAIL TREBBE INTO THE PLAZA HOTEL WHERE, FOLLOWING A RECEPTION IN THE BAROQUE ROOM, SHE WILL BE AWARDED THE JOHN MASEFIELD AWARD FOR 1975 BY THE POETRY SOCIETY OF AMERICA FOR HER NARRATIVE POEM, THE FRUIT OF EVE

I. Entrée brillante

(The poet, musicians, multitude)

Fanfare: Entry of the Woodwinds..... S. Powell

Andante decrescendo

Performed on the Brazilian wood-flute

II. Ceremony during which the Grand Army Plaza is renamed, in honor of this occasion, Place des Poètes

III. Celebration

The poet, Gail Trebbe, receives the applause of the assembled multitude.

As the conclusion of the celebration, the poet is presented with a copy of "The Daughters of Mnemosyne."

IV. Triumphal Entry of the Poet into the Plaza

(the poet followed by the assembled multitude)

V. Sortie brillante

Fanfare: Exit for the Woodwinds..... S. Powell

Largo espressivo

Performed on the Brazilian wood-flute



"Stay on this road. When you go past Roy's Service Station, in about ten miles, you'll come to a fork in the road. Bear left, and you can't miss it": Some Thoughts Occasioned by a Conversation with John Baeder on May 8, 1975 on the Subject of the American Road in the Era of the Internal Combustion Engine and the Motor Vehicle

S. Robert Powell

This is a book about mutability and rigidity, individuality and conformity, vulnerability and immunity. It is a book about America. Its focus, in general, is the visual heritage of America. Specifically, this is a book about the structural forms and images associated with the American road in the fifty-year period, 1910-1960. It is our contention (1) that those forms and structures are an integral part of a visual legacy that is unlike that of any other nation, (2) that those forms and structures represent beliefs and practices which are not unlike those which we as a nation are rediscovering and reevaluating as we celebrate the bicentenary of the American Revolution.

The history of the American road can be divided into three separate periods according to the dominant power source available and/or utilized in each: (1) from colonial times up to 1830--animals are the most expedient means of transportation; (2) 1830-1893--the period in which the steam powered railroad is regarded as the most useful means of transportation; the public roads in America deteriorate into a wretched condition; (3) 1893-present--the era of the internal combustion engine, hard surfaced roads, and scientific road building, particularly in the period after 1910.

Whatever the power source involved and whatever the nation, it is now generally agreed that the road is one of the fundamental institutions of organized society, and that the relationship between the road and history is highly reflexive. Speaking in the second decade of this century--the beginning of one of the great

road building periods in history--H. Belloc cogently remarked:

Not only is the Road one of the great human institutions because it is fundamental to social existence, but also because its varied effect appears in every department of the State. It is the road which determines the sites of many cities and the growth and nourishment of all. It is the road which controls the development of strategics and fixes the sites of battles. It is the road which is the channel of all trade and, what is more important, of all ideas. In its most humble function it is a necessary guide without which organized society would be impossible; thus, and with the other characters I have mentioned, the Road moves and controls all history. (From the "Introduction," The Road, London, 1924)

It is, in all probability, because of the great importance of the road in any given society--particularly its explicitly utilitarian function--that most people regard the road and the forms and structures associated with it solely as means to an end and not as potential ends in themselves. The road and its concomitant structures, however, are human artifacts and, as such, under appropriate conditions, can function in human experience as aesthetic objects, as autonomous aesthetic phenomena. That the forms and structures of roadside America can validly be considered as intrinsically satisfying images is the raison d'être of the photographs which follow.

What specifically are the forms and structures associated with roadside America and the road in the period 1910-1960? What beliefs, attitudes and practices do those forms represent? The



forms and structures which are the content of this work are all, either directly or indirectly, associated with the motor vehicle (primarily the automobile), which became, it goes without saying, an integral part of life in America in the period 1910-1960.

That content can be divided into three groups:

1. Forms and structures directly associated with the functioning and maintenance of the motor vehicle: gas stations, gas tanks, gas pumps, service stations, paint and body shops, abandoned motor vehicles, automotive junk yards.
2. Forms and structures whose presence along the American road is explained by the fact that the motorist, like his vehicle, must periodically refuel: diners, snack bars, truck stops, ice cream stands, produce stands.
3. Forms and structures whose presence along the American road is explained by the fact that the motorist may choose to spend the night in a public hostelry: motels, cabins, hotels.

These forms and structures, whether directly (group 1) or indirectly (groups 2 and 3) associated with the motor vehicle, have this in common--they are, within their type and subgroup, materially and structurally homogeneous. Most diners, for example, are immediately recognizable as a particular kind of structure. This is explained by the fact that the majority of these roadside structures were conceived and constructed for particular utilitarian

ends. Their design is founded on the principle that "sameness sells." This is true in that the highly particularized architectural configuration of the diner, for example, like that of the church, communicates on the primary level. Their shapes elicit specific and conditioned responses--the shape of the former means "place to eat," the shape of the latter means "place to worship." This does not mean, of course, that these structures and forms are identical. They are not, it must be understood, the mass-produced and nationally franchized structures which now dominate along the American road. The structures and forms which are associated with roadside America in the period 1910-1960, rather, represent a dialectic between the type and the individual, the universal and the particular.

The individual differences within the general type are explained, first of all, by the fact that in most instances the fundamental form of these structures is a matter of individual preference--conditioned, to be sure, by regional availability of raw materials, customs, building codes and practices--and not corporate dictum. Consider, for example, "Mindy's Diner," "Bob's Diner," and "White Manna." All three are immediately recognizable (because of their fundamental shape) as diners, yet all three are as different, we can assume, as the individual owners in question. Similarly, consider the three gas stations which, for our present purposes, we will refer to as "Two Pumps," "Three Pumps," and "Four Pumps." Even though each of these stations dispenses the same commodity--gas--the dispensers are, in these three instances,

different from each other, as are the structures in front of which these pumps (like calling cards) are placed. Or, finally, consider the two photographs which, again for the purposes of this discussion, we shall refer to as "Cabins-Salt Box," and "Cabins-Chalet." These two very different images communicate the same information to the spectator.

The forms and structures of roadside America in the period 1910-1960 are highly particularized not only because they reflect individual ownership and because they participate, both literally and figuratively, in the locality in which they are located, but also because they participate in time. They are, in other words, at the same time actualized and ultimately destroyed by the ineluctable passage of time. They are actualized by the passage of time in that they participate in a creative or productive temporal structure. They are destroyed by the passage of time in that they participate in a destructive temporal structure. That "Diner: 5:35" participates in a productive temporal structure is manifest from the sign which proclaims "Friday--Special Fish Fry." This particular structure appears differently on Friday than it does, say, on Wednesday. It does not appear differently to the spectator on Friday than on Wednesday because it has participated in a destructive temporal structure, as it certainly has done, even though the effect of the passage of those forty-eight hours is not perceptible to the naked eye. It appears differently because it is Friday. The image perceived is different on Friday than on any other day of the week. Similarly, "Blue Moon Bar Restaurant" and "Two Churches and a Diner" par-



participate in a productive temporal structure in that they appear differently during the Christmas season than they do at any other time of year. Likewise, "West Bethel Diner," "Cabins-Salt Box," and "Margie" clearly present an "off-season" appearance, which means that they are structurally different as images at different times of the year. Each of the preceding five images is, in other words, characterized by immediately recognizable individual differences at different moments of a cycle of 365 days, just as "Diner: 5:35" is characterized by immediately recognizable differences at different moments of a cycle of seven days. In neither instance are the individual differences the result of the fact that these forms and structures have participated in a destructive temporal structure. These differences are not the result of aging, as they are, for example, in "Three Pumps." What we are dealing with in "Three Pumps" is a synthetic portrait of three generations of gas pumps. What appears to have happened here is that on two occasions more modern gas pumps have been installed and the old one(s) allowed to remain. The individual differences here are not explained by cyclical and creative temporal structures but rather by a linear and destructive temporal structure. "Three Pumps" appeared a certain way--it was a highly particularized image--in 1930, for example. The structural form of the image presented to perception at that time is no more, yet the gas station appears to continue to fulfill a utilitarian function along the American road. That does not appear to be the case with "Mindy's Diner" nor is it the

case with "Red Truck." Both of these images represent utilitarian objects--a diner and a truck--which have, in effect, been destroyed by a linear temporal structure. Notwithstanding, these relics of the age of the internal combustion engine represent highly particularized forms and structures which are intrinsically interesting, just as their forms and structures were intrinsically interesting when they were actively participating in roadside America. They are destroyed by time, but they are interesting because their deaths were inevitable.

Inasmuch as the forms and structures associated with the American road in the period 1910-1960 actively participate in time and in space they are, therefore, always different. There are, perhaps, hundreds of diners of the general type represented by Mindy's Diner along the American road, yet there is only one "Mindy's Diner." There are hundreds, perhaps thousands, of gas pumps like those in "Two Pumps," yet there is only one "Two Pumps." The nationally franchized eateries, motels and service stations which currently predominate along the American road continually present receipe-like structural forms and images which are always identical; they are unaffected by time, they are unaffected by place. They are immortal, but they are dull.

Because of the fact that the forms and structures associated with roadside America in the period 1910-1960 are firmly situated in time and in space they are, in addition, chroniclers of change. Their story, as we suggested when speaking of "Three Pumps," is a continuous and detailed account of change. They record, without

analysis or interpretation the history of the American road. "Jennie's Cozy Spot Lunch," "West Bethel Diner," "Shoes: NW17Ave/ NW31St," "Rickey's" and "Little Joe's Chicken Skillet" are historical documents. They are sociological, economic, political and cultural records of a particular period of American history. They, as well as all of the images assembled in this book, are an important part of the visual legacy of America.

The second paragraph of the Declaration of Independence holds certain truths to be self-evident. At the time when the Declaration of Independence was made those truths were not considered self-evident by most of the so-called civilized world. The belief that those truths are self-evident is, above all, the distinguishing characteristic of life in America. Those truths are not only reiterated in the founding documents of our national being--the Declaration of Independence and the Constitution--but permeate, at the same time, the fine and applied arts of America and the social, economic and political institutions under which we live. Those truths are not arrived at by rhetorical means or rational processes, but rather by a kind of direct seeing or perception. Ultimately, then, it is a question of learning how to see. Certain truths, we believe, are to be found along the American road.

"You road I enter upon and look around, I believe you  
are not all that is here,

I believe that much unseen is also here. . .

You air that serves me with breath to speak!

You objects that call from diffusion my meanings and  
give them shape!

You light that wraps me and all things in delicate equable  
showers!

You paths worn in the irregular hollows by the roadsides!



I believe you are latent with unseen existences, . . .  
From all that has touch'd you I believe you have imparted  
to yourselves, and now would impart the same secretly to me.  
From the living and the dead you have peopled your im-  
passive surfaces, and the spirits thereof would be evident  
and amicable with me. . . "

Song Of The Open Road, Walt Whitman

Sonnet Autobiographique

De préférence j'habite une île. Les habitants des îles sont  
différents de ceux des continents.  
Il me faut écouter de la musique symphonique chaque jour.  
Désir: voler de mes propres ailes. Dédale et Icare. Je n'ai  
qu'un rêve qui revient--je vole. C'est beau.  
Le métal que j'aime le mieux, c'est l'argent.

Je tiens en haute estime trois saints: Saint Antoine de Padoue,  
Saint Martin de Tours et Saint Georges.  
Désir: diriger les symphonies de Gustav Mahler. Recréer le monde.  
Je ne suis jamais envieux, mais je suis presque toujours jaloux.  
Je suis plus créateur entre le coucher du soleil et le lever du  
soleil qu'entre le lever du soleil et le coucher du soleil.

Les étymologies et les fautes de dactylographie me hantent. Fêter  
les étapes intermédiaires, bannir les étapes intermédiaires.  
Désir: être le monarque régnant (ou l'héritier présomptif au trône)  
d'Angleterre.  
Je suis: instruit, civilisé, mince.

Je ne suis jamais solitaire quand je suis seul, mais je suis  
toujours solitaire quand je suis parmi les autres.  
Les oracles me répugnent et me font peur.  
Une forme esthétique, c'est le produit le plus pur de l'esprit  
humain.

S. Robert Powell  
May 22, 1975



NEW YORK  
PHILHARMONIC

Avery Fisher Hall, Broadway at 65th Street  
New York, N. Y. 10023

Return Postage Guaranteed  
Address Correction Requested



Mr. S.R. Powell  
R.D. #1  
Carbondale, Pa. 18407



NEW YORK  
PHILHARMONIC

MAY 23 1975

Ticket Services Department

Telephone: (212) 799-9595

Mrs. L. DuKoff

Welcome to the New York Philharmonic for the 1975-76 season.

Your seats will be located in the 2nd Terrace

row DD seats 104 for the EVEN THURSDAY series.  
#2006

Tickets will be mailed on or about September 3 to you at the address shown on the reverse. Your cancelled check is your receipt.

Should you have any questions in the meantime, please telephone us at the above number.

Please retain this card for future reference.





437

**1<sup>ST</sup> National Bank**  
CARBONDALE, PENNA. 18407

June 5, 1975

Mr. S. Robert Powell  
249 West 76th St.  
New York, N.Y. 10023

Dear Sir:

In connection with repayment of your student loans with this bank, we enclose herewith promissory note and Disclosure Statement. Please sign said documents, where indicated, and return to this bank at your convenience. Your payments will be: 59 months at \$59.50 per month and the last payment will be \$55.30. Please designate a payment date.

We have notification from PHEAA that you graduated from Indiana University in August, 1974. According to the regulations set forth by the Pennsylvania Higher Education Assistance Agency, a student must go on a repayment basis nine months after graduation, therefore, you must go on repayment immediately.

Very truly yours,

*Dorothy Tarhanich*  
Dorothy Tarhanich  
Assistant Cashier

DT/co

438

Powell, J. Robert  
Student Borrower

60 Months

PHEAA FORM 300 6/69

\$3,000.00 - Princ.  
565.80 - Int. 3 1/2% (Amortiz. 7%)  
\$3,565.80

PENNSYLVANIA HIGHER EDUCATION ASSISTANCE AGENCY  
STUDENT LOAN DISCLOSURE STATEMENT  
(To be used with PHEAA Forms 500R and 600R)

1. Lender Loan No. \_\_\_\_\_
2. Date of Note: \_\_\_\_\_
3. Amount of Loan ..... \$ 3,565.80
4. Amount Financed
  - a. Unpaid principal balance(s) (add any accrued unpaid interest) ..... \$ 3,000.00
  - \*\*b. Prepaid finance charge (insurance premium) ..... \$ \_\_\_\_\_
  - Amount financed (a minus b) ..... \$ 3,000.00
5. Charges
  - \*\*a. Prepaid Finance Charge (insurance premium) ..... \$ \_\_\_\_\_
  - \*b. Interest to be paid during repayment period ..... \$ 565.80
6. FINANCE CHARGES (Total of No. 5) ..... \$ 565.80
- \*7. Total of Payments (Sum of No. 4 & No. 6) ..... \$ 3,565.80

payable in 60 consecutive monthly installments  
of \$ 59.50 each, the first installment to be  
due \_\_\_\_\_, 19\_\_\_\_, and succeeding installments  
on the \_\_\_\_\_ day of each month thereafter until  
\_\_\_\_\_, 19\_\_\_\_, when the final installment  
of Fifty-five & 30/100 dollars (\$ 55.30 )  
shall be due and payable.

8. ANNUAL PERCENTAGE RATE

- \*\*a. Prior to beginning of repayment period ..... 7 %  
b. During the repayment period ..... 7 %

9. A late charge of 5% of the monthly payment or \$5.00, whichever is less, may be charged on any payment paid later than fifteen (15) days after the due date.
10. Any unpaid balance of this loan may be paid at any time without penalty and the student borrower shall be entitled to a rebate of unearned interest attributable to him computed by:

(Check one) ☒ The Sum of the Digits formula (Rule of 78ths)  
☐ Other (Identify) \_\_\_\_\_

The undersigned acknowledges receipt of an exact copy of this disclosure statement prior to the consummation of this transaction.

.....  
Lending Institution

.....  
Signature of Student Borrower

(SEAL)

.....  
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**ROBERT CUNNINGHAM/NANCY RHODES**

**Presents**

**THE POST THEATRE COMPANY**

**Production of**

# **THE MOTHER OF US ALL**

**by Gertrude Stein  
music by Virgil Thomson**

**Adapted and Directed by Nancy Rhodes**

Musical Director Janet Siegel  
Scenic Designer Robert Lewis Smith  
Lighting Designer Le Persico  
Costume Designer Ruth Frank  
Choreographer Patty B. Sherman  
Production Stage Manager Carol Baer

## **SCENES**

### **ACT I**

Scene 1: A Short Story  
Scene 2: A Political Rally  
Scene 3: A Village Green  
Scene 4: The Same  
Scene 5: The Same

## **INTERMISSION**

### **ACT II**

Scene 1: Susan B.'s Drawing Room  
Scene 2: The Same  
Scene 3: The Congressional Hall—Many Years Later

Smoking is permitted in the outer lobby only.

The taking of photographs and the operating of any recording device in this theatre are strictly prohibited.

Under the aegis of The School of the Arts, C. W. Post Center, Long Island University

## Characters

Susan B. Anthony .....	Anne Collins
Anne/Confident and devoted friend .....	Joanne Picone
Virgil T. ....	Cardiff M. Williams
Gertrude S. ....	Karen Anne Bradicich
Daniel Webster .....	Ray Romain
Andrew Johnson .....	Timothy Lafontaine
Thaddeus Stevens .....	Peter Spellos
Jo the Loiterer/Recently discharged Civil War Soldier .....	Gary Kozak
Chris the Citizen/Recently discharged Civil War Soldier .....	Timothy Lafontaine
Indiana Elliott .....	Meryl Moskowitz
Angel More/Former Sweetheart of Daniel Webster, now dead ..	Victoria Lang
Henrietta M. ....	Barbara Zwirn
John Adams .....	Jan Rabson
Constance Fletcher .....	Robin Brown
Lillian Russell .....	Karen Anne Bradicich
Jenny Reefer/An outspoken feminist .....	Laura Sussel
Ulysses S. Grant .....	Peter Spellos
Indiana Elliot's Brother .....	Cardiff M. Williams

General Understudy ..... Mary Wilkinson

## Production Staff

Stage Manager .....	Betsy Brown
Costume Crew Chief .....	Linda Gonsalves
Wardrobe .....	Mary Wilkinson
Electricians .....	Ken Tabachnick
	Mitch Green
Carpenters .....	Barbara Rosenthal
	Michael Mell
	William F. Umbaugh
Press Representative .....	Herb Striesfield
Box Office .....	Gloria Albee
Musicians .....	Marty Fisher
	Tony Martinez

Costumes by Ruth Frank, Hicksville, L.I.

## Staff

Frank Scaringi	Producing Director
Carol Baer	General Manager
Robert Lewis Smith	Production Designer
Richard Kohn	Technical Director

This production represents the first association between Roger Cunningham/Nancy Rhodes and the Post Theatre Company. The PTC is the Acting Company of the School of the Arts, C.W. Post Center, Long Island University, Julian Mates, Dean.

## POST THEATRE COMPANY, FALL 1975

The Raree Show  
Compiled by Jeanny Egan

The Glass Menagerie  
By Tennessee Williams

In White America  
By Martin Duberman



Hommage à Gertrude Stein

by SRP

Gertrude was to display certain peculiarities as a driver she could go forward admirably straight was the only direction she would consider she shunned reverse she did not pay sufficient attention to the road which frequently made riding with her invigorating she would not allow road maps to hamper her freedom of action and preferred to trust to instinct. The only direction that Miss Stein would consider was straight ahead, forward, the only direction was dining was dining is west. And when will they start and where is the mother of us all and this is an opera and this is an opera and I am the spectator and this theatre is in the round and now I have an odd triangular feeling, the house is divided into three, into three, the father the son and the holy ghost and where is the mother of us all, who is the mother of us all--I hear the fan is stopping that means that it will now begin. Does Thomson have a (p) --- Thompson, fiddle lake, or is it Cameron's Corners. The fan has stopped the players will now begin, it's a transfer of energy. Raise the curtain but there is none none of us is bothered by the fact that there is none and there it goes and we are with Plato. And who is that black man who keeps saying "said Susan B," "said Anne" and over again. The black man's presence means that they are not there because he speaks as if they were not present "said Susan B"--but we know she said that. The characters are speaking in the present tense and there is not any need for a third person narrator, all he does is supply the "said Susan B" but she says the substance of the message, so he is like punctuation. Now it's a political rally and Gertrude Stein and Daniel Webster are talking and the third person narrator is gone. "I wanna tell, very well, oh hell." "I endeavour to wish." "Beware!" Be Where! "I understand you to undertake to overthrow my undertaking," says Susan B. "Be a martyr and live. Be a coward and die," says Susan B. "I like a mouse," Joe. "I hate mice," Angel. Constance Fletcher and John Adams. John Adams has wonderful diction. Now they are all singing "If he had not been an Adams he would have knelt at her feet and kissed one of her hands." And here is a character "Henrietta M." who announces that she has no last name. Susan's Dream: "I do not

know if I am asleep or awake." "I am he, he is me, we are VIP's." Indiana Elliott' wedding. In writing her libretto Gertrude Stein uses enormously important, imposing, substantial figures, they are weighty and she makes them float and shatters them into bits of time and dialogue and prefers to trust her instinct. There is no yet in Paradise." There is no yet in Paradise. There is no yet in Paradise. "So beautiful to meet you, here, dear. So beautiful to meet you, here, dear." Indiana Elliott and Joe the Loiterer are going to be married. "Everybody can tell just by listening to me how silent I am," Joe. The girl playing the angel is wonderful. "They are married and then children will have the vote." And why does Gertrude Stein use the future anterior and why are we being sent off into the future? That kind of a verb implies sequence and sequence is not what she's all about. She establishes a tentative harmony and sequence and then she shatters it. The Susan B line implies a future harmony, a future order, when all will be equal. Is Susan B the future; does she imply a harmony, is that the time of the marriage with Joe and Elliott; false harmonies, false orders, Ulysses S. Grant is a weighty historical figure who fought for a Union, unity, order, form--did he fight for those things, the fight for the order of a nation, for the nation that he felt needed to be defended--he gave his life to the maintenance of an order--but that harmony he achieved is a false harmony, it is not an order, it is only an illusion of order. Susan B: "Painters paint and writers write and I still am alive." Painters paint and writers write and I still am alive, that is Gertrude saying that line, even though it is not. It's Gertrude B Susan B. That's Gertrude on the rue de Fleurus--it all revolves around Gertrude. Susan B: "There is no humanity in human, there are only laws." Susan B: "Some day the women will vote." I don't understand the future emphasis, why did she do it. Daniel Webster: "Dear beautiful friend, there is no beauty where you are not." After Joe and Indiana get married he takes her last name and she takes his and who does the name belong to and the line floats and the name floats and it looks up and it looks down and it looks east and it looks west and it is everywhere. Susan B: "They wrote the word male into the

Constitution of the United States of America." "The women have the vote." The future is in the last scene, the future is in the last scene. Susan B: "The word male is not there anymore, that is to say, that is to say." "I have never been mentioned again."-- said by a character who has only said one or two lines in the entire opera. Susan B: "I am not puzzled but it is very puzzling." Now the whole cast seems to be conjugating the verb "to vote." The last scene is an apotheosis of Susan B but in truth the scene is for Gertrude, it's pure Gertrude, all art is autobiographical, it's all quite there, it's really there simple. Ulysses S. Grant is now saluting Gertrude Susan B. Everyone is now paying homage to Gertrude Susan B. They all are paying homage to Gertrude Susan B. We are paying homage to Gertrude Susan B. The three female voices of the end--they are the triangle, they are the triangle, that is why I knew the triangular feeling when I walked in here-- is it possible that the end occurs before I came in, did the end take place before the play began, well perhaps it did that is why the future is so hard to locate, and why those future anteriors, and the last words in the play are uttered by Susan B. Gertrude Stein as she looks off into the ethereal distance and says "My long life." And then the curtain, non-curtain curtain appears and we are all paying homage to Susan E Gertrude Stein who is the mother of all of us, that's why the triangles are necessary and that's why the future must be put into future non-future ethereal triangles. And just keep going straight ahead, and just keep going straight ahead. Painters paint and writers write and I still am alive. Invigorating Ladies and Gentlemen.

(Words written during the performance of The Mother of Us All-- text by Gertrude Stein and music by Virgil Thomson--adapted and directed by Nancy Rhodes for the Post Theatre Company. Westbeth, 155 Bank Street, NYC. June 7, 1975.)

## SIX BY TEN: The Homestead

I can actually smell wild strawberries as I walk along in the fields. Yellow paint brush, the sun, pine needles. This wooded-field used to be a cow pasture. We used to get the geese up the creek to this point and then up to the rock above the beech tree, and off they would go. Because of the geese and the banties and the peacocks and the pigeons and the parakeets and the canaries and the cockatiels and the finches and the muscovies, I survived adolescence. A horse fly--how annoying. As soon as I got out of the cab in the front drive at the Homestead I heard a house wren aggressively announcing its presence. We used to bring the banty hens and their chicks up here so that they could catch grasshoppers. I'm sure that we enjoyed it much more than they did. No matter. What is that acidic smell? It must be that foamy stuff in the grass. As I stand here at the bottom of the hill the entire world is green and blue. Man is no more.

I feel like Trigorin. Virginia Woolf's physicians advised her not to walk in the garden when she was troubled--the effects, they felt, could be deleterious. Blackberrying with Betty Cosklo. If you pick a few of the not-quite-ripe berries the jam will taste better. Most of the stones are missing. Perhaps they are buried under bushes and vines. The tombstone of Peter Rivenburg is tilting slightly backwards. I wish I could read the year. Perhaps I can do a kind of rubbing and figure out the year. "Gordon/ son of Peter and Fanny Rivenburg/ died/ Feb 8, 1864/ ae 5 y's 9 m & 5 d's./ Of such is the kingdom of Heaven"--Gordon's stone was easy to read. "George W Stone/ 1840-19 / Eliza wedeman/ 1845-1905/ Martha J/ dau. of/ George W and Eliza Stone/ 1864-1865"--this information appears on the back of a large and erect tombstone. On the front of the stone are the names and such of the parents of George W. Stone. Where was the Stone house?

"Ethan A. Stone/ 1814-1886/ Lucinda Pell/ his wife/ 1815-1898". Martha also has a small stone in front: "Martha J/ dau. of George W and Eliza/ Stone/ died/ Feb 10, 1865/ ae 1 y & 19 d's/ Of such is the kingdom of Heaven". How incredible. There is a bouquet of artificial roses on Martha's tomb. Yellow lilies are all around the stones. Yellow lilies are all around the Stones. Five individual stones are located to the East of the large family marker--in the first row: "Martha J" "Mother"; in the second: "Eliza" "George W". The large Stone stone was probably erected in 1905 when Eliza wedeman Stone died. George W. Stone's date of death is not given. George W. Stone is currently one hundred and thirty-five years old. That old foundation is just over there. That's where the bittersweet grows in such abundance. There are the inevitable lilac trees. Yellow lilies and roses and lilacs and nineteenth-century tombstones.



The large obelisk-like stone is for the Wedeman family. The Eastern facade of the stone bears the following inscription: "Henry Wedeman/ Apr 4, 1804/ Feb 10, 1893"; the Northern: "Ann/ wife of/ Henry Wedeman/ Aug 20, 1815/ July 28, 1890"; the Western facade is blank; the Southern: "Willett M./ son of/ Henry & Ann Wedeman/ Nov 13, 1849/ July 20, 1865". Willett M. Wedeman was 16 years old when he died. Good God, I wonder if he was killed in the Civil War. Agnus dei qui tollis peccata mundi, dona eis requiem. The only other stone I see is marked: "John Williams 1834-1912/ Caroline Hudson/ His wife/ 1840-1890". This field is filled with yellow paint brush and buttercups and the cemetery is filled with blue myrtle and yellow lilies and roses and Johnny will never come marching home again because Johnny is dead. Great Grandmother Reese recalled seeing the Union troops departing from the train station in Scranton. July 20, 1865.

Grandma Russell's dining room-conservatory. I'm sure that's where a deer slept. Dad will know. The parallel pines in the water company are still a little frightening. I wouldn't come anywhere near here in the dark. I must be walking near a red-wing blackbird's nest. The air is slowly being filled up with commas. I'm anxious to see how Mom reacts to this Midsummer wildflower bouquet--twelve kinds of flowers: white phlox, white clover, purple clover, yellow paint brush, buttercups, daisies, primroses, vetch, blue myrtle, yellow ground strawberries, Kentucky blue grass, and yellow lilies. Decker's field is filled with vetch--Grandpa Russell's enemy. It clogged up the blades of the mowing machines. Ferns and Trillium and ground pine for making Christmas wreathes. What a find. Four "reflectors," and they are all in perfect condition. Pine needles and the novels of Mauriac and Thérèse Desqueroix and umbrella ferns in the meadow.

The woods. Invariably there is a blue jay in the distance and a warbler overhead--blackburnian, cerulean, Cape May, black and white, myrtle. I always have the feeling that I am going to see an owl or a bear in such a forest as this. Once again I am entirely surrounded by green. I think it's just in here that Dad always finds leaks in the early Spring. Water-cress grows in great abundance over by the Clifford pasture. Putting the cows up here after the hay had been mown was always very exciting, like taking the cows over to the pasture. Bobolinks. The aspen trees are telling me that it is going to rain. Das Lied von der Erde. Grandpa Russell's cows have been transmogrified into gaudy bipeds who wield metal sticks. All the rivers flow into the sea, yet the sea is not full. "For a million springs, the grass has risen outside the cave, and quelled the blood of the hunt." "Close your eyes, I have brought you a surprise."

(SRP: 6-10-75)

# BLOOMSDAY

the Immortal Meeting-day

1904

Leopold Bloom  
Stephen Dedalus

1974

S. Robert Powell  
Gail Trebbe

June 16, 1975

7/3/75

Trebbie gave me a bouquet of  
Lilies — my second bouquet  
ever.

Donald gave me my first  
(when I returned after  
defending my Ph.D. thesis)  
and my third (when I  
published "Parade Harmonies"  
on the 14th of August).

1.

# TWO TERCETS FOR MIDSUMMER

"It's haying time again." And I wouldn't be at all surprised to hear Queenie bark. "Brandy, by all means." "Oh, champagne! Just the thing for my guilty conscience." When I woke up on the 24th I didn't know where I was. I heard barn swallows and I knew I couldn't possibly be in New York and then I realized that I was in Cranesville. "My hearing the Rolling Stones in Cleveland was one of those central events in my life, like your crying at the death of Gertrude Stein." "It's not at all unusual for me to spend five hours riding in the jeep with Dad when I'm there." "April would like you to be her pen pal." "When I was recently in Pennsylvania I encouraged April and Laura to write a short story for me. April's was one sentence long." And today is Midsummer Day and what is Donald doing and what will the record be. There's one of Gilbert Stuart's portraits of George Washington and George is out of focus and how awkward in light of the fact that the nation's bicentennial will soon be celebrated. Bolero. And they are all now taking out their pencils (perhaps pens) because Donald is writing on the board and the daily miracle has begun and what is now happening around me is what Parade Harmonies: A Dialectical Self-Portrait is all about. Juxtaposition. Superimposition. Correspondences. Self-knowledge. And what will George Washington do when C Major becomes E Major. It's not going to be resolved just yet because the music has stopped. "I'll tell you what that is all about later on; it's a piece of music which is important for the whole course. This is Renaissance Art. We are going to deal with the monumental figures--these seven: Leonardo, Raphael and Michelangelo, for Italy; Dürer, for Germany; Domenico Theotocopoulos, for Spain; Peter Breughel the Elder and Bosch, for the Lowlands. We'll start out in Italy. After that I'm not sure where we'll go, but we'll see what happens." The Caspian might be nice, but then it's below sea level. And Dido the Carthaginian Queen killed herself on a funeral pyre when deserted by Aeneas, the false Trojan. "These are of course arbitrary dates, struck down to divide up time." "This is me; Donald W. Powell/ G-18 Doucette/ 1030 or so 130 or so." "Every day for my own notes I will put the number of the session of the class just here. It will help you to keep in sync with the structure that I am going to set up." Chronological structures. Synchronistic structures. Put them together and you get a triangle. I'll never forget the day that I came to that realization. And Donald is Ariadne and they are Theseus and the minotaur is lurking in the background and Theseus was led out of chaos. "First I'm going to tell you about that music. It was written in 1912. Listen to what I have to say about the music. The composer's name is Maurice Ravel."



2.

Flute, clarinet. "He's a Frenchman. The version I'm going to play is that of the Boston Symphony. It's 15 minutes and 2 seconds long." I wish Donald hadn't used the word "version." All orchestras, one hopes, play the same version, and each performance is always different. And Donald is drawing a time-line on the board; perhaps it isn't. "The theme is repeated 18 times. Each section specializes in one thing. Each instrument has it's time of glory." Can I be the French horn? "At the end they are all together. The whole thing is in C Major but at the end it becomes E Major." Chord or key, I must discuss this with Donald. "The piece was commissioned by Ida Rubinstein. Traditionally it's danced on a table." And the musical idiom of twentieth-century France is a scaffolding for the Renaissance in Italy, and here come the blue books and will Donald actually give me one--Après s'être levée, la marquise a envoyé un petit bleu à son ami Gaston. Alms for the poor. "Is that for two? . . . Then have a nickle." Why on earth has Donald handed me a copy of "The Spectator." Oh I see, it's the Erie Philharmonic. And then Apollo fell in love with the nymph Daphne and pursued her until she appealed desperately for help and was changed into a laurel tree and today is Midsummer Day and the four woodwind chords at the beginning of the Overture to "A Midsummer Night's Dream," the same four chords at the end of the Overture and the same four chords at the end of the ballet. "I'll deal with facts from time to time." By means of those four chords the spectator is carried into the world of illusion and at the end they bring him back, and that moment just before the conclusion of the Overture when the music becomes quite ineffable. "I'm vain and I take it personally when you don't come." Cupid's arrow was aimed at the fair vestal enthroned by the West and "people of colossal energy," who worked non-stop from morning to night, "speed-freaks" when the arrow missed its mark it fell on the ground and Oberon marked the spot, "and Leonardo was a Renaissance man, the Renaissance man; Raphael the pride and joy of the Papal Court" and it struck a flower and that flower developed a red spot and Puck is sent for that flower and Titania and the Athenians are in for a surprise. And now we are going to see seven slides and Donald is going to play Bolero and Donald is going to superimpose the Renaissance and the twentieth century and I wonder what the slide will be when the key changes. "I think it's an oboe at the beginning. If anyone knows tell me at the end." Flute. Flute. And the Last Supper is now up there and I hear an oboe and what day was it when Ravel wrote Bolero, and that must be by Raphael, and Donald is now standing in front of the "Pietà" in Rome.

3.

The Ravel is getting more and more frenetic and the Sistine Chapel and the Cathedral of Saint Peter and it's on the right when you walk in and the clarinet is announcing the portrait of Dhrer and that's not my favorite Dhrer self-portrait by any means and my heart is beginning to announce itself at various places around my body and Toledo and can El Greco's name be Domenico Theotocopulos? The auditory message and the visual message are perfectly synchronized now the structure of "Bolero" is superimposed on Toledo and the structure of Toledo is superimposed on "Bolero." The peasants are dancing to an increasingly frenetic rhythm and the Bosch picture is spilling off the screen and the music is getting louder and louder and the screen cannot contain the image and the allegorical figures are sitting all over the globe and the music is getting louder and louder and louder & my pulse is getting more rapid and more rapid and I hope I don't faint and the music is heading for formlessness and the music will self-destruct, something has got to intervene and stop this headlong plunge toward formlessness and the orchestral substructure will be obliterated if something doesn't happen soon and Ravel will have to end all this and it will have to be changed and the key will have to be changed, the key will have to be changed, if the key is not changed this piece of music will self-destruct and if the key doesn't change the music will self-destruct, and if the key doesn't change the musical form will be destroyed, and if the key doesn't change and the musical form will be destroyed and if the key doesn't change the musical form will be destroyed and if the key doesn't change the musical form will be destroyed and if the key doesn't change and if the key doesn't change, and if the key doesn't change the musical form will be destroyed and if the key doesn't change the musical form will be destroyed and there it goes, and it's over and I can actually hear my heart beating and that was most incredible. Bolero. A physical reaction to a piece of music written by a Frenchman by the name of Maurice Ravel who was born on March 7, 1875 in Gibourne. And I can still hear my own heart beating. And Leander nightly swam the Hellespont to visit his love Hero. And where are we and "La Nature est un temple où de vivants piliers/ Laisent parfois sortir de confuses paroles/ L'homme y passe à travers des forêts de symboles/ Qui l'observent avec des regards familiers. . . Les parfums, les couleurs et les sons se répondent." That Raphael is called the "Marriage of the Virgin." Father, Son and Holy Ghost, like the goddess Diana who was triple in aspect--she was Diana, she was Phoebe and she was Hecate and there they go and "will somebody flip on the lights" and we ascend from the cave and where is Plato.

"Take a deep breath." Taking a cold beverage. "Will you take brandy?" They are not at all intimidating and now I feel comfortable here. "John is an extraordinary professional photographer." We are at a watering hole and this is the desert and the Tiber flows on and Asiatic cholera has been carried West and Venice is threatened by pestilence. We are at a watering hole and this time the desert flows into the Tiber and Asiatic cholera is carried West and Venice is threatened by pestilence. It is the vulnerability of Venice which frightens me. And what if Clotho gets tired and decides to stop spinning. What does that mean for the others. Clotho and Atropos must never get tired, but we must hope that Lachesis is always tired otherwise the triangle collapses will Venice be saved from the pestilence which threatens it. There comes the ax and there comes the saw and the devotees of Bacchus are spitting in the waters of the Tiber and what is to become of Orpheus? Send in the clowns, please, send in the clowns. Venice is threatened by pestilence. Venice is vulnerable and someone has spit in the waters of the Tiber. "Shall we go?" In waking not long ago I heard Satie's third "Gymnopédie." That's the second time in about 8 weeks that I have had a perfectly dreadful nightmare. I just dreamed that I was involved in armed robbery and murder and thank God I was only dreaming. I hear the mezzo-soprano solo in Mahler's Symphony No. 3. The objects in this room and on Donald's truck are secondary characters, they are fictional characters, and Donald participates in a dialogue with them daily. "The history of art seen in terms of style." "By looking at these objects you will be able to tell into which of these periods it goes." Does it go into a period or does it come out of a period? And we are back with Plato and that looks prehistoric. "How do you see this image in terms of your idea of how a body ought to look?" Is Donald angry, why is he in daylight once again and why and what is he writing on the board in the middle of a lecture. "A difference in the system of proportion within the body itself and a difference in proportion with reference to the 'normal' human body." "The form of the woman is distorted to emphasize the content." This male nude is in marble and the fertility image that we just had on the screen was in stone. "Dying Gaul." "Gaul, largely present-day France." Donald is staring and I can see the expression on his face even though his back is to me. "What is the state of mind of this figure?" "Are you looking at the image or are you remembering the title?" Excellent question. This must be medieval. "What would you say about this grouping?" Donald is again standing in front of the screen and this side of the room cannot see. "Do you read it that way?"

I know this. It's Saint George. Where did he come from. He has just informed me that his brother lives in "the City" and that he lives at 109th and First Avenue and for Denis that is the Lower East Side. A rose by any other name would not smell as sweet. The CITY. "We have some logistical work to do." 8 A.M. on Thursday, July 3, 1975, just out back." I'm sure there must be a rhetorical term for Donald's just-finished remark that "the decapitated Medusa appears relaxed." Probably "litotes." "Let's have a look at him now. I like the expression on his face." "I'm sorry that we've gone over, it's 18 minutes to." Et voilà la musique and I'm feeling rather odd at the moment. I must read Rossholde by Hesse. J.S. Bach's Cantata No. 51 "Jauchzet Gott in allen Landen." Mary Beth Ames, soprano solo; Le Tombeau de Couperin by Ravel; Two Songs for Soprano and Strings by Harold Bauer (the conductor), poems by e cummings (the program uses periods after the two e's); Haydn's Symphony No. 83 in G Minor. Erie Philharmonic Summer Orchestra, Memorial Auditorium, Edinboro State College, June 25, 1975, 8:15 P.M. This girl is making me think of cousin Margaret. Canned fruit cocktail in ginger ale and orange juice. "Can you name for me three pieces of music written for the oboe for which you would lay down your life?" I am a snail, Donald is a chameleon, we both are condemned to be spectators. I am a snail, Donald is a chameleon, we both are. "Sir, your tray." "Periods of history distinguished by stylistic characteristics." Mahler frees himself from the limitations of old symphonic form. There is an internal necessity for the symphonic form used by Mahler. There is an external necessity for the symphonic form used by Haydn. Haydn is predictable and there are the Horse Guards and military order will be imposed on daily life and the English are most free when they are part of highly articulated structures and orders. And on the way here Donald explained to me the distinctions between the colleges at Cambridge and at Oxford and Magdalen College is the most prestigious of them all and there is Rob and the English triumph over what might appear to be unpleasant tasks by performing those tasks in accordance with specific and sacrosanct rules. "Aren't you the expert on Pittsburgh?" "You owe me a nickel. Everyone has to pay me a nickel for his bluebook." And I don't recognize that. "It's Apollo looking very sexless." Sprezzatura and aesthetic form. The most beautiful sentence ever written was, to be sure, revised several times. I wonder what St. Theresa has to say about all that. I'm sure that's Saint Theresa, and it seems to me she is in St. Peter's. Religion and sex. Art and sex. Religion and art. "This is all taking place in a family chapel in a Roman church." Is Donald using litotes again?



6.

"We'll do a rococo example and then we'll have a little break." The light in that St. Theresa is both actual and indicated. Very interesting. And the statue is being choked by the drapery. Donald pronounces the (e) in Degas as if it were a long (e). "Until the death of Degas the world knew him only as a painter. After his death they found 95 clay models in his studio and cast 14 copies of each." Degas was known after death in a different manner than he was known when alive. Degas, like Flaubert, assigned a form to the prosaic reality of nineteenth-century France. The classical statue has stepped from its pedestal and is squatting in a tub of water. Il n'y a rien de nouveau sous le soleil. "I hope I've indicated some kind of spectrum." I like the quality of Eliot's voice: "Time the destroyer is also time the preserver. . . . Every phrase and every sentence is an end and a beginning." Of all the times to be tired, the day Donald is doing Michelangelo. And here come the blue books and Donald "recommends" that they write on one page only. Fixed spatial frames, how well I understand that. "I'm going to put on one slide. First pick which of these periods you think the slide belongs in and then for the rest of the page tell me why you think it goes there or why it doesn't belong somewhere else. It is extremely important that you do not write on anything other than page 1. Confine yourself to just that first page." Donald is taking his own exam and there is Venice. Caracalla stares directly at the spectator and will make no concessions to the spectator. Life can have form. Art must have form. That is why Caracalla has survived. And "What Would You Think If I Sang Out Of Key" and that's O.K. because Caracalla has fallen on his face and part of his nose is missing and there he is--radiant and unconcerned. "The Renaissance is a one-man show and that show is largely the show of Lorenzo de' Medici." Classical antiquity was only temporally distant, not spatially distant. To find classical antiquity one only had to dig (literally or figuratively) in place. "This was all the rage in 1506. Laocoon was found totally intact in Rome in 1506. It's a piece of Greek sculpture from 300 A.D." "The Renaissance was a return to the real as a stylistic ideal." They do, in fact, look like clothespins. And I think I'll take a couple of these posters. I wonder what direction the Countess looks in as she surveys Donald's stairs. "My class and I plus a few extras have come here today for an 'art experience.' We have had a few beers and other refreshments. It is hot. My students wave at me as I sit here by a fountain in the courtyard. I want to take some pictures." Child Hassam, "Fifth Avenue in Winter." "A performance of Mendelssohn's Midsummer Night's Dream on the 24th would, of course, be in order. Oberon. "

(SRP: 7-10-75)

Powell, S. Robert

Student Borrower

Term: 60 Mos.

\$3,000.00 - Princ.  
565.80 - Int. 3 1/4% (Amorts. 7%)  
\$3,565.80

PHEAA Form 600R 6/69

PENNSYLVANIA HIGHER EDUCATION ASSISTANCE AGENCY  
PROMISSORY INSTALLMENT NOTE

Lender Loan No. 21446

7-15, 1975

For value received I/We, jointly and severally promise to pay to the order of First National Bank

41 N. Main St., Carbondale, Pa. 18407

the principal sum of Three Thousand Five Hundred Sixty-five and 80/100 Dollars (\$3,565.80)

in United States currency with simple interest thereon at the rate of 7% per annum, in 60 installments of Fifty-nine and 50/100 - - - - - dollars (\$59.50) each, the first installment to be due

Aug. 15, 1975, and succeeding installments on the 15 day of each month thereafter until July 15, 1980, when the final installment of Fifty-five and 30/100 - - - - - dollars (\$55.30) shall be due and payable.

To the extent that the interest on this note shall be paid by the United States or Pennsylvania Government on my/our behalf, my/our obligation to pay interest hereunder shall be discharged and satisfied and my/our payment schedule shall be as follows: - - - - - installments of - - - - - dollars (\$ - - - - -) each, the first installment to be due - - - - -, 19 - - - - -, and succeeding installments on the - - - - - day of each month thereafter until - - - - -, 19 - - - - -, when the final installment of - - - - - dollars (\$ - - - - -) shall be due and payable.

A late charge of 5% of the monthly payment or \$5.00, whichever is less, may be charged on any payment paid later than 15 days after the due date.

The acceptance by the Lending Institution of any delinquent installment(s) shall not operate to extend the time of payment of any amount(s) then remaining unpaid or constitute a waiver of any of the other rights of the Lending Institution hereunder.

Should there be a failure to make any installment payment hereunder when due, or should the undersigned become insolvent, fail in business or make an assignment for the benefit of creditors, or if the undersigned has made or should hereafter make any false or incomplete financial statement to the Lending Institution whether or not such statement has been or should hereafter be relied upon, or if any bankruptcy, insolvency, readjustment of debt, arrangement, receivership or other such proceedings be commenced by or against the undersigned, or if any judgment, decree, order or warrant be entered, issued or granted against the undersigned or if a receiver or trustee should be appointed for any property of the undersigned, or should the undersigned default in any of the terms, conditions or covenants of any instrument executed in connection herewith, then the holder hereof one hundred and twenty (120) days thereafter, may at its option accelerate the maturity of the installments thereafter to become due hereunder by making an entry to such effect on its records, in which event the unpaid balance of this note shall become immediately due and payable without demand or notice.

In the event of the death or permanent and total disability of the undersigned debtor, PHEAA shall discharge the undersigned debtor's liability by paying to the holder the amount of principal and interest due on this note.

No extension of time for payment of all or any part of the amount owing hereon at any time shall affect the liability of the undersigned.

I/We reserve the right at any time to prepay all or any part of the amount owing hereunder, without penalty and without liability for interest not then accrued.

In order to extend the period of repayment of this obligation up to three years, I/We agree to execute a new promissory note on PHEAA Form 500R covering all unpaid principal and interest due under this obligation, in the event the undersigned debtor is a member of the Armed Forces of the United States, serves as a volunteer under Peace Corps Act, serves as a full-time volunteer in service to America under Title VIII of the Economic Opportunity Act of 1964, becomes sick or temporarily disabled or becomes enrolled on a full-time basis in an institution of higher education approved by the United States Commissioner of Education.

Demand and presentment for payment, notice of non-payment, notice of protest and dishonor of this note are hereby expressly waived by the undersigned.

I/We further agree to observe and comply with all rules and regulations of PHEAA relating to this guaranty loan and to inform the Lending Institution and PHEAA promptly of any changes from time to time occurring in the school enrollment status and home address of the student borrower.

I/We hereby acknowledge by reason of the provisions of the act of August 7, 1963, P.L. 549, that I/We am/are legally obligated for the payment of this note even though I/We may be under twenty-one (21) years of age.

I/We intend to be legally bound hereby.

*S. Robert Powell* (SEAL)  
Full Signature of Debtor

Signature of Spouse (Required of All Married Students) (SEAL)

R.D.#1  
Permanent Street Address

Carbondale, Pa. 18407  
City State Zip

Signature of Authorized Lending Institution Official

Wanted

1. Civilized
2. nocturnal
3. adult
4. thirty-one
5. literate
6. male
7. teacher
8. writer
9. editor
10. secretary
11. cook
12. factotum
13. seeks
14. rent-free
15. situation
16. W.60's-80's
17. exchange
18. for
19. work
20. 724-7090

[ text for a  
want ad &  
placed in  
Wisdom's Child ]

# Wisdoms Child

july 21, 1975

## merchandise for sale

**Bike for sale** Lejeune man's 10 speed with carrier rack. One owner, well cared for. \$105. Mike. 223-2541 9-5 pm. M-F.

**Decorative hardwood scraps** - pick of 50 solids, veneers, or carving blocks. Poplar Mechanics, 710 Broadway, 4th flr. NYC. 226-4140.

**1972 Honda motorcycle** 350CC CB condition fair, asking \$525.00. Call anytime 799-5284.

**Genuine Mexican (Huaraches) Sandals**—SPECTRUM IMPORTS, 2121 Broadway (74th-75th Streets), 362-8000.

**Promotional T-Shirts, Sweat shirts, jackets, umbrellas.** Custom silk screened. Gale Graphics, 740-9300.

**Hospital bed** with electric controls, shower chair with cusps practically new condition. Box spring mattress, desk. 877-0487.

**Beautiful artistic handmade terrariums** for sale. Original gifts. Different sizes and shapes. Reasonable prices. Call evenings before 11 pm. SC4-4891.

**For sale, moving:** Bunk beds, good condition walnut finish with mattress \$75.00. Call 679-5786 office hours.

**Piano—Baldwin upright, blonde, excellent condition.** A fine professional instrument. With bench. Make beautiful music. Best offer over \$1,000. 362-7849.

**For Sale Pioneer 525 stereo receiver.** Perfect condition. Best offer over \$125. Call 595-8998. Keep trying.

**Loft bed oversized, slightly lower than most** so there's room at the top! Shelves, large desk beneath. Chair included. \$130. 362-7849.

**Fine used ladies summer, winter wardrobe** gowns sizes 10-12, shoes 6, remnants fabrics, Bulova wallclock, wooden new set, all very reasonable. 877-6992.

**Used sofa bed, fair condition; storage space** — best offer, call 222-1706.

**Interested in buying used phononate** and/or remote mats. Call Victor 594-3552 and leave message.

**Vasserey print, washing machine, girl's bike, Arabia dishes, white Knoll chair,** good prices. 724-7768.

**17,000 BTU Westinghouse air conditioner** 230-280 volts \$150. Mexican bedroom set, 2 matching armoires, dresser, carved shelf \$350. 877-9541 evs.

**Complete darkroom for sale.** Including Vivitar enlarger, print dryer, trays, etc. etc. All excellent condition. 595-9809 evenings. \$150.00. Keo trying.

**4 chrome bk/vinyl director chairs, steal** \$39.00, single captains' bed w/out mattress \$39.00. Sturdy kitchen table, 4 matching chairs. \$29.00. Call 865-1727.

## mail order

"Our mission is to analyze the situation and, through foresight and advanced planning, avoid or circumvent problems before they arise. Should the unexpected occur, then our aim is to swiftly and efficiently arrive at a workable solution. . . However, when you're up to your ass in alligators, it's difficult to remember that your initial objective was to drain the swamp."

8x10 for framing \$2.00 ppd  
WISDOMS CHILD BOX A  
1841 BROADWAY, NYC 10023

## merchandise wanted

**Furniture wanted "Spot Cash"** silver, porcelain, oriental rugs, desks, antiques, cut glass, bric-a-brac, china, paintings, complete apts. Call 472-2024.

**West Side Exchange will pay highest prices** for complete or partial contents of your home. Fast, courteous service. 374-9217

**We buy furniture and oriental rugs.** Complete or partial contents of your apartment. Call anytime Bob or Pat 663-0422/371-9326.

**Pianos wanted.** Any make, Steinway preferred. Andersen, 757-5913. Evenings 749-5353.

## wanted

**Civilized nocturnal adult 31 literate male.** Teacher, writer, editor, secretary, cook, factotum seeks rent-free situation W 50's-80's exchange for work. 724-7090.

## automobiles

**Toyota pick-up 1973 21,000 mi.** Air, automatic, buckets, camper top. Excellent for summer trips or commercial. \$2,400.00 Frank 850-2527 late evenings.

**1973 Mazda rotary, one year old, 3,000 miles.** Blue, white interior. Peppy, perfect, parkable. Stick shift. \$1,995. 866-3060 evs.

## pets

**Board pets in loving environment** individual care assured any length stay. Private residences. Reasonable rates. Call 663-4276, 873-5425.

**Love for Sale!** We walk, bathe, babysit, board, love dogs, cats. 787-3300 ext 1454. If no answer, leave name, number at switchboard.

**Broadway & 73rd Street.** Woman - reliable - daily (1 hour or more) between 2 and 3 pm. Errands, some light housekeeping - \$2.50/hour. Call after 1 pm. 787-2520 (references.)

**Pet Lovers:** Earn extra income. Board a pet while its owner vacations. 928-7528. Board-A-Pet Placement Service.

**Attention! Home typists, writers, researchers—babysitters, mother's helpers, companions, housekeepers—dog walkers, apartment sitters—painters, paperhangers, messengers, handymen—dancers, entertainers.** Whatever you do, we'll try to find someone you can do it for! Students, housewives welcome. Beejay's 247-5801.

**Attention: Babysitters, mother's helpers.** We need you! FT/PT. Good hourly rates. Students welcome. Register today. Beejay's 247-5801.

**Out of work? No matter what you can do,** we'll try to find someone you can do it for! FT/PT students, housewives welcome. Beejay's 247-5801.

**You can make extra money** selling computerized biorhythms. \$2.00 for each one sold. Call 663-3539 ask for Ray.

**Secretary with excellent skills** for part time position at Wisdoms Child beginning late August. Dictation and transcription ability a must. Send resume or letter stating background, skills and salary requirements to David L. Zamichow, Wisdoms Child, 1841 Broadway, N.Y. 10023.

## personals

**Established seven member commune** seeking man to join us. Large house, residential Brooklyn. Explore an alternative possibility. Reply box 2 Wisdoms Child 1841 Bway NY 10023.

**Wanted:** Live in companion for elderly woman. Room and board free. West 80's. Call 201-767-3260 days, 212-362-7021 evenings.

**Excellent medium, psychic consultant,** spiritual counseling, private reading, call TR3-3758.

## unfurnished apts

**4 room apt. walk up.** 87-88 St and Amsterdam Avenue \$210 per month ref. required, no fee. Call 873-9402 for appt. bet. 8 am - 6 pm.

**1 bedroom apt, quiet brnstr, hi-cell, fpl,** b. window, small aalc., par flrs, avail Aug 1. \$320.00 net G&E. 595-4641 evs.

*Sarah  
Borden  
46 WP3  
787-7163  
called  
at 140PM  
on 7/15/75  
to  
answer  
my  
ad*



S. Robert Powell  
249 West 76th Street  
New York City, New York. 10023.

July 30, 1975  
Telephone 212-724-7090

EDUCATION:

1961--1965      The Pennsylvania State University  
B.A. French, 1965

1965--1967      The George Washington University  
M.A. French, 1967

1967--1974 Indiana University  
Ph.D. French, 1974

Major field: Nineteenth-Century French Literature  
Minor fields: Fine Arts  
Medieval French Literature  
Phonology

TEACHING EXPERIENCE:

1973--1974 Adjunct Lecturer in Modern Languages (French),  
The City University of New York, Brooklyn College

1972--1973      French Teacher, Yeshiva High School of Far Rockaway,  
New York City, New York

1970--1971 Assistant Professor of French, The State University  
of New York, College at Oswego, New York.

1967--1970      Teaching Assistant in French, Indiana University,  
Bloomington, Indiana

1965--1967      Graduate Teaching Assistant in French, The George Washington University, Washington, D. C.

Some Courses Prepared to Teach:

1. Beginning, intermediate and advanced courses in the French language.
2. General survey courses in French literature: a) From the Medieval period to the Revolution, b) From the Revolution to the present.
3. Explication de texte
4. French Literature of the Nineteenth Century: a one-year survey course emphasizing the principle sociological, philosophical, and stylistic trends in prose, poetry, and theatre in the nineteenth century in France.
5. Art, Literature, and Music in the Nineteenth Century in France: a synthetic approach to the arts in the post-Revolutionary period, emphasizing the interrelationships of the arts.
6. French Literature in Translation: a two-semester course which emphasizes the major trends in French Literature as seen in selected masterworks. A course designed particularly for non-French majors.
7. Graduate reading courses in French: a two-semester course intended to prepare M.A. and Ph.D. candidates for French language proficiency examinations.

OTHER EXPERIENCE:

- 1/73--1/75     Editorial Assistant, AMACOM, New York City, New York.  
Free lance: type, dictaphone, tape transcriptions, securing of copyrights, shooting scripts, copy editing.
- 9/71--12/71     Publications Assistant, UNICEF, New York City, New York. Handled orders, own correspondence, administrative work, translations.
- 6/72--8/72     Rights, Permissions and Reviews Editor, American Management Associations, New York City, New York.  
In charge of all requests to reprint material from AMACOM's business journals, monographs, research reports, research studies. In charge of all translations of AMACOM material into all foreign languages--completion of contracts, royalty and advance payments, foreign correspondence. Work with Public Relations Department concerning forthcoming AMACOM books, review histories, correspond with authors.
- 6/66--9/66     Acquisitions Assistant, Library of the Department of Agriculture, Washington, D.C.

July 30, 1975

Professor Catherine Hanpares, Chairman  
Department of French  
Bernard M. Baruch College  
17 Lexington Avenue, Room 1108  
New York, New York. 10010.

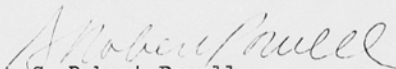
Dear Professor Hanpares:

I would like to be considered for any openings, adjunct or otherwise, which may exist at the moment or materialize at the beginning of the Fall semester in the Department of French in Bernard M. Baruch College.

In addition to those individuals listed as references on page two of the enclosed resume, I have been authorized by Professor Stanley Buder, Chairman, History Department, Baruch College to use his name as a reference in support of this application.

I shall be happy to furnish any additional information you may require in order to complete this application.

Yours truly,



S. Robert Powell  
249 West 76th Street  
New York, New York. 10023.

Telephone: 724-7090

July 30, 1975

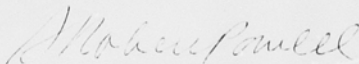
Mr. Stanley Buder, Chairman  
History Department  
Bernard M. Baruch College  
17 Lexington Avenue, Room 1605  
New York, New York. 10010.

Dear Stanley,

In accordance with your suggestion made during our kitchen conversation at the Farhoods about a month ago, I have sent an updated copy of my resume--a copy of which is enclosed in this letter--to the new chairman of the French Department at Baruch College.

As you can see from the enclosed copy of that letter to Professor Catherine Hanpares, I have used your name as a reference in support of my application. I appreciate your having given me permission to do so. Thank you.

Sincerely,



S. Robert Powell  
249 West 76th Street  
New York, New York. 10023.

Telephone: 724-7090



"The task, like the six individuals involved, is promethean." And so, at 4:30 A.M. on the morning of July 15, 1975, I have finished the last sentence of the "Introduction" of Parade Harmonies: A Dialectical Self-Portrait. Energy, physical and mental, focused, and a new world is presented to the cosmos. All new works of art are new worlds and the distances between things are cut down. P-A-R-A-D-E. And the name of this boat is the John F. Kennedy and it is 3 P.M. on the 24th of July, 1975, and one hour ago I delivered five copies of Parade Harmonies: A Dialectical Self-Portrait to the De Ray Library Binders (and the word was made flesh, and the world is be-coming a P-A-R-A-D-E) specialists in libraries, rare books, periodicals, magazines, theses, music sheets, fine bookbinding, law and medical journals, maps, newspapers, bibles, repairing and refurbishing; print and scroll cases, albums, slip cases, portfolios, 22 West 26th Street, New York, N. Y. 10010. Tel 243-8110. \$12.50 each 62.50 Paid B. Janer. July 24, 1975. The number of the cover color is AAB 490. On August 8, 1975, five copies of Parade Harmonies: A Dialectical Self-Portrait will be formed and 7 days later, August 15, 1975, they will be presented to their owners. "It is with pleasure that The Sheffield Press, New York City, New York, announces the publication, on August 15, 1975, of Parade Harmonies: A Dialectical Self-Portrait by S. Robert Powell, in a limited edition of five copies, one copy of which we have been authorized to present to you. Your presence at a gala reception-dinner, during the course of which you will be presented by the author with copy number (two /three /four / five) of Parade Harmonies: A Dialectical Self-Portrait, to be held in the author's rooms at 249 West 76th Street in the City of New York, on August 15, 1975, is, therefore, requested. Reception at six-thirty. Dinner at eight." A great weight is no more and I am ecstatic and there goes the horn and the John F. Kennedy is pulling out and a book is a collection of sentences, a collection of worlds which form harmonies and that is what the daily miracle is all about. It's about the creation of the


world, it's about the creation of a world. Very few people are interested in re-creating the world. Millions of people are interested in re-creating themselves. Il n'est pas donné à tout le monde d'aller à Corinthe. Non licet omnibus adire Corinthum. All esthetic forms are of equal importance. All are created by life. All are created by death. And flight takes place when the new aesthetic form is conceived and then the artist is in the realm of what Baudelaire called the "Ideal" and in order to make that idea flesh the artist must triumph over the "Spleen" and sweat and chisel and when that aesthetic form has been made flesh the artist again takes flight; and when that aesthetic form has been made flesh the work of art takes flight; and all works of art are equal and we are with Plato and the Renaissance has not happened yet and Gertrude Stein saw the paintings of the cubists when she looked out of the plane window on her flight to Chicago. The invitations have been issued and that took place today and that was at 5:30 P.M. and Trebbe, Genie and Kate & Kostya will all probably receive their invitations tomorrow, the last day of July, 1975, and Donald will probably receive his invitation on Friday or perhaps on Saturday. And Donald reports that "I have begun to be busy again. I have been undergo-ing a long experiment with myself in which I have been see-ing how I behave 'under' love. How it effects me. And, too, affects me. . . And I am telling everybody that I have to be in New York on the 15th of August for a dinner party to celebrate the occasion of the issuance, perhaps presentation, certainly revelation, of 'my brothers book.' " And I shall decide on the program for the 15th of August. And since dinner is at eight, we really should have an aspic. It's so dressy. And since dinner is at eight, we really should have an aspic. And Carlotta and Lord and Lady Ferncliffe will be there. It's so dressy. Shall we go in now.

\* This title is borrowed, without permission, from line 17 of Donald's letter which I received today.

S. Robert Powell  
249 West 76th Street  
July 30, 1975

1/75 A-2262 RIV

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## SYSTEMATIZATION

Art is transcendence through form and system. Music is systematized sound, painting is systematized two-dimensional form and color, sculpture is systematized three-dimensional inanimate form, ballet is systematized three-dimensional animate form, prose and poetry are systematized words, words are systematized phonemes, and the hip bone is connected to the knee bone. Form. Art is formal life. Formal life is art. To view one's life as art one must possess triangular vision: myself, me seeing myself, others seeing myself. One is both within and without. Me, the art object, me in front of the art object. Me, the camera, me in front of the camera. Me, the systematized form, me in front of systematized form. Me, the form systematizer, me in front of the form systematizer. To only way to learn of yourself is to study art. Plato: "Music is then the knowledge of that which relates to love in harmony and system." Me, Parade Harmonies: A Dialectical Self-Portrait, me in front of Parade Harmonies: A Dialectical Self-Portrait. July 31, 1975: "Books ready. De Ray Library Bin. 22 W. 26 Street New York N.Y. 10010." Parade Harmonies: A Dialectical Self-Portrait was bound in one week. August 1, 1975: slip cases have been ordered (5 for \$16.50) and the limited edition of PHADSP will be ready on August 8, 1975. Dining is here. Dining is West and not only words but sentences were Gertrude Stein's life-long passion and "we now had our country house, the one we had only seen across the valley and just before leaving we found the white poodle, Basket. . . A new puppy and a new ford we went off to our new house with all three. Basket although now he is a large unwieldly poodle, still will get up on Gertrude Stein's lap and stay there. She says that listening to the rhythm of his water drinking made her recognize the difference between sentences and paragraphs. . ." Me, my dog, me in front of my dog. Me, empirical reality, me in front of empirical reality. Form. Knowledge of self.

(S. R. P. 249 West 76th Street, August 2, 1975)



## THE BALALAIKA SYMPHONIC ORCHESTRA

Alexander Kutin, Conductor

Martin Kalisky, Concert Master

DAMROSCH PARK-Lincoln Center, Tues. Eve 8:00 P.M.

August 12th, 1975

- Caucasian Sketches N. Ippolitov Ivanov  
 a. In the Village b. Procession of the Sarder  
 Song of the Viking Guest, from opera "Sadko" Minsky Korsakov  
 Stanley Moskov, Bass  
 Chloe and Daphnis Duet P. Tchaikovsky  
 from opera Queen of Spades  
 Elinor Amlen, Soprano, Barbara Bethune, Mezzo-Soprano  
 Elegy M. Glinka  
 Barbara Bethune, Mezzo & Sosio Manzo Tenor  
 Dos Gebet Yiddish Song, A Prayer, Words by I.L. Peretz  
 Music by Janet S. Koskin  
 Elia Patron, Bass  
 Song of Odarka S. Hulak-Artemovsky  
 from "A Dnieper Cossack beyond the Danube"  
 Elinor Amlen, Soprano  
 Duet of Odarka and Andrey "  
 Barbara Bethune and Sosio Manzo  
 Chardas Monti  
 Lou Bole, Violin  
 Jok Moldavian Dance  
 INTERMISSION - 10 Minutes  
 Ala Balalaika op 7 Nikolai Kotchetov  
 Waltz of the Faun V. Andreyev

GROUP OF RUSSIAN FOLK SONGS

- Stenka Raisin (from beyond the Island) folk Song  
 Stanley Moskov Bass  
 The Wind Howls in the open field M. Glinka  
 Elena Heimur, Soprano  
 The Snow Ball Tree is Blooming I. Dunaevsky  
 Barbara Bethune  
 Moscow Nights V. Solovyov Sedoy  
 Elinor Amlen, Elena Heimur, Barbara Bethune  
 Bubensl A. Bakaleinikov  
 Elinor Amlen, Soprano  
 Song of the Volga Boatman Traditional  
 Elia Patron, Bass  
 White Whirlwind A. Varlamov  
 Kaleenka Russian Folk Song  
 Sosio Manzo, Tenor  
 Bright Shines the Moon Andreyev
- Ruth Stillman Heller, Pianist Louis R. Pignataro, Stage Mgr.  
 Carl Wiener, Artistic Director

Our Album of previously recorded concerts may be obtained from  
 R. Kutin, 777-6198, also call ~~see~~ tel. no. for BALALAIKA  
 INSTRUCTION

466

*August 1975:*

**PARADE**

Genesis of Parade Harmonies: A Dialectical Self-Portrait

October 28, 1974: While on an Autumn holiday in Cranesville, Pennsylvania, I heard (with Donald and Trebbe) a recording of Eric Satie's "ballet réaliste," Parade. The idea of a "collective" work occurs to me for the first time.

December 10, 1974: While photocopying Trebbe's Pear Tree Landscape at AMA I noticed that one page begins with the following statement: "March 6 -- Michelangelo is 499 today." The content of this collective work will be the history of Western literature, art and music.

December 25, 1974: While arranging certain family papers and documents from the nineteenth century at the Homestead, I remarked to Mother (who offered a suggestion as to how the papers should be arranged): "They are your ancestors, but we will deal with their papers according to my system." The form of this collective work about Western literature, art and music will be synchronistic.

December 28, 1974: Donald, Sheryl Gross and I attended a show of the works of Man Ray at the Huntington Hartford Gallery. The Man Ray photographs of his friends and his contemporaries cause me to think of the Cranesville Barn Photographs taken by Donald of Trebbe and me in October of 1974. I will write a synchronistic history of Western literature, art and music. Included in that work will be the works of several friends.

January 15, 1975: The creation of this synchronistic history of Western civilization begins--in the Bobst Library at New York University.

April 17, 1975: While the Cornelius G. Kolff was leaving the pier at Staten Island at 10:04 P.M. I decided that the title of this collective work would be: "Parade Harmonies: A Dialectical Self-Portrait."

July 15, 1975: Parade Harmonies: A Dialectical Self-Portrait is completed. (249 West 76th Street, NYC, NY.)

August 15, 1975: Parade Harmonies: A Dialectical Self-Portrait is published by The Sheffield Press, New York City, in a limited edition of five copies, each signed by the author and by the owners of all authorized copies (Donald W. Powell, Kate Denison Rodko, Konstantin Alexandrovich Rodko, Gail Trebbe and Genie Wing).

Parade Harmonies:

468

5 PARADE

12<sup>50</sup> each.

64.50

Call  
aug 7

PAID  
B. Javel

July 24, 1975

over - AAR 490

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249. W 76th  
Ny 10023 ky

It is with pleasure that The Sheffield Press, New York City, New York, announces the publication, on August 15, 1975, of Parade Harmonies: A Dialectical Self-Portrait by S. Robert Powell, in a limited edition of five copies, one copy of which we have been authorized to present to you.

Your presence at a gala reception-dinner, during the course of which you will be presented by the author with copy number two of Parade Harmonies: A Dialectical Self-Portrait, to be held in the author's rooms at 249 West 76th Street in the City of New York, on August 15, 1975, is, therefore, requested. Reception at six-thirty. Dinner at eight.

Donald W. Powell  
51 Bateman Avenue  
Cranesville, Pennsylvania. 16410.

It is with pleasure that The Sheffield Press, New York City, New York, announces the publication, on August 15, 1975, of Parade Harmonies: A Dialectical Self-Portrait by S. Robert Powell, in a limited edition of five copies, one copy of which we have been authorized to present to you.

Your presence at a gala reception-dinner, during the course of which you will be presented by the author with copy number four of Parade Harmonies: A Dialectical Self-Portrait, to be held in the author's rooms at 249 West 76th Street in the City of New York, on August 15, 1975, is, therefore, requested. Reception at six-thirty. Dinner at eight.

Gail Trebbe  
414 East 78th Street  
New York City, New York. 10021.

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Kate Denison Rodko  
Konstantin Alexandrovich Rodko  
801 Riverside Drive  
New York City, New York. 10032.



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Genie Wing  
1603 York Avenue  
New York City, New York. 10028.

To S. Robert Powell and the Sheffield Press:

It is with glimmering delight  
and near-unharnessed anticipation  
that Gail Trebbe accepts  
your invitation for the 15th of August  
to partake  
of potables, dinner and literature.

The poet will have spent  
the preceding week  
in Knoxville-next-the-Valley  
but has scheduled all appointments  
to terminate before 12 Noon on that day.

A private plane will taxi to a stop  
on the roof  
of 249 West 76th Street  
at precisely 6:29 pm.

The poet drinks a preliminary toast  
to the event.

Trebbe  
August 1, 1975

## LE CONSERVATOIRE

15 août 1975, dix-neuf heures

## Le Programme des Cérémonies de Distribution du Livre

PARADE HARMONIES: A DIALECTICAL SELF-PORTRAIT  
de

de

S. Robert Powell

# I. OUVERTURE

Lecture: Spleen (LXXVI) de Charles Baudelaire..... S. Powell

## II. DEVOILEMENT DU LIVRE..... S. Powell

## III. DISTRIBUTION DU LIVRE..... S. Powell

Exemplaire numéro 1..... S. Robert Powell

Exemplaire numéro 2..... Donald Walter Powell

Exemplaire numéro 3..... Kate Denison Rodko

Konstantin Alexandrovich Rodko

Exemplaire numéro 4..... Gail Trebbe

Exemplaire numéro 5..... Genie Wing

## IV. ATTESTATION DU LIVRE..... S. Powell

D. Powell

K. D. Rodko

K. A. Rodko

G. Trebbe

G. Wing

V. LECTURE DE LA PREFACE DU LIVRE..... S. Powell

## VI. LECTURE DE L'INTRODUCTION DU LIVRE..... S. Powell

VII. EXAMINATION ET APPRECIATION DU LIVRE.....	S. Powell
	D. Powell
	K. D. Rodko
	K. A. Rodko
	G. Trebbe
	G. Wing

# VIII. DISTRIBUTION DES REMBRANDT:

"The Polish Rider".....	S. Powell
"Rembrandt's Mother (?)".....	D. Powell
"A Young Woman in Fancy Dress".....	K. D. Rodko
"Self-Portrait".....	K. A. Rodko
"Portrait of Jan Six".....	G. Trebbe
"An Old Man Seated in an Armchair".....	G. Wing

# IX. POSTLUDE: Une fête musicale créée par S. Robert Powell:

Triangularité: Chanson synchronique et symboliste pour la flûte en bois brésilienne, chœur et ténor, basée sur un discours de Nina, tiré de La Mouette de Tchekhov \*

Chœur.....	D. Powell
	K. D. Rodko
	K. A. Rodko
	G. Trebbe
	G. Wing
Ténor.....	S. Powell
Flûtiste.....	S. Powell

\* Première Mondiale



## LXXVI. SPLEEN

J'ai plus de souvenirs que si j'avais mille ans.

Un gros meuble à tiroirs encombré de bilans,  
De vers, de billets doux, de procès, de romances,  
Avec de lourds cheveux roulés dans des quittances,  
Cache moins de secrets que mon triste cerveau.  
C'est une pyramide, un immense caveau.  
Qui contient plus de morts que la fosse commune.  
--Je suis un cimetière abhorré de la lune,  
Où comme des remords se traînent de longs vers  
Qui s'acharnent toujours sur mes morts les plus chers.  
Je suis un vieux boudoir plein de roses fanées,  
Où gît tout un fouillis de modes surannées,  
Où les pastels plaintifs et les pâles Boucher,  
Seuls, respirent l'odeur d'un flacon débouché.

Rien n'égale en longueur les boiteuses journées,  
Quand sous les lourds flocons des neigeuses années  
L'ennui, fruit de la morne incuriosité,  
Prend les proportions de l'immortalité.  
--Désormais tu n'es plus, ô matière vivante!  
Qu'un granit entouré d'une vague épouvante,  
Assoupi dans le fond d'un Sahara brumeux;  
Un vieux sphinx ignoré du monde insoucieux,  
Oublié sur la carte, et dont l'humeur farouche  
Ne chante qu'aux rayons du soleil qui se couche.

Charles Baudelaire, Les Fleurs du Mal

478  
Le texte de Triangularité:

"Mankind and the animals, lions, eagles and partridges, horned deer, geese, spiders, silent fish inhabiting the sea, starfish and those creatures invisible to the naked eye--in short, in a word, all living things, all living things, all living things, having run their sad course, are extinct. Eons have passed since a living soul has stirred on the earth's surface. And this poor moon shines its light in vain. In the meadows the cranes no longer waken with a cry and the May beetles' murmur is silent in the limes. It is cold, cold, cold! Empty, empty, empty! Terrible, terrible, terrible! (Pause) The bodies of the living creatures have crumbled to dust and as eternal matter metamorphosed into rocks, into water, into clouds, their souls are now as one. That peaceful universal soul is me. I. . . I am the soul of Alexander the Great, Caesar, Shakespeare, Napoleon, and of the lowest of the low. In me the consciousness of man and the animal instinct mingle, and I remember everything, everything, everything, and every life I live anew in me."

Nina Mikhailovna Zarechnaya (Acte I)

La Mouette, Anton Tchekhov

---

Triangularité

- I. Introduction: la flûte: Improvisations: Andante  
Crescendo..... S. Powell
- II. Le Discours de Nina: Andante Parlando Fugato: A Cappella:  
a. le discours (complet)..... chœur et ténor  
b. le discours (du commencement à la pause)..... ténor  
c. le discours (complet)..... chœur  
d. le discours (complet)..... ténor  
e. le discours (de la pause à la fin)..... chœur
- III. Coda: la flûte: Improvisations: largo espressivo.. S. Powell

Introduction

The chronological history of the world is, unlike the synchronistic, at the same time, identical for all men and well-known. (Different degrees of exposure and comprehension, to be sure, do exist.) Having made a systematic and concerted effort, particularly in the decade 1964-1974, to understand: (1) the primary chronological and internal developmental patterns which the principal works of music, literature and art of the Western world represent when seen collectively and in reference to the linear structure of empirical reality and (2) the form and content of the components of those aesthetic patterns, I am now beginning to perceive unity and order there where once I perceived only multiplicity and chaos. In order to increase my understanding of that unity and that order--from which I am inseparable and in terms of which I define myself--I have chosen to consider herein the principal aesthetic phenomena created in the West, primarily in the past 2,000 years, not as chronologically arranged components of internal developmental patterns, but, rather, as components of an external synchronistic structure in which co-existence and co-incidence are more important than linear sequences or historical antecedents. Such a structure necessarily results in a different history of the world every time that that history is re-written. This is true in that the content of that structure at each re-writing, like the structure itself, represents a portrait of

both the artist and the world in the period during which the world is re-created.

The history of Western music, literature and art is herein divided into three hundred and sixty-six autonomous tableaux, each of which corresponds to a single day in the calendar year beginning September 1, 1975 and concluding August 31, 1976. On each tableau are juxtaposed (1) those aesthetic phenomena which were presented to the world (or a part thereof) on a given day, and (2) those events which took place (or take place) on that same day. On the Feast Day of Eric, King of Sweden, for example, the following aesthetic phenomena were presented to the world: (1) the "ballet réaliste" Parade (music by Eric Satie; scenario by Jean Cocteau; settings, costumes and curtain by Pablo Picasso; choreography by Leonide Massine; conducted by Ernest Ansermet; performed by Serge Diaghilev's Ballet Russe in the Théâtre du Chatelet, Paris); (2) the one-act ballet Prince Igor (music of Alexander Borodin; scenery and costumes by Nicholas Roehrich; choreography by Fokine; performed by Serge Diaghilev's Ballet Russe in the Théâtre du Chatelet, Paris); (3) the opera Iphigénie en Tauride (music by Christoph Willibald Gluck, text by François Guillard after Euripides's play). On that same day, May 18th, Henri Vieuxtemps' Fantasia pour le violon sur la quatrième corde was first performed in America. Princess Victoria met the Coburg Prince, Albert, and went to the opera with him to hear I Puritani on May 18th. Gustav Mahler, George Meredith and Isaac Albeniz all died on May 18th. Karl Goldmark, Dame Margot



Fonteyn, Ezio Pinza and Isabella d'Este, Marchioness of Mantua were all born on May 18th.

The structure of Parade Harmonies: A Dialectical Self-Portrait, considered as a finished or complete work in which the "content" is found only on the right-hand pages, is analogous to that utilized by T. S. Eliot and James Joyce in their principal creations. The former, for example, restructured the history of the world in a synchronistic manner and created a portrait of the artist and of the world entitled The Waste Land; the latter restructured the history of the world in a synchronistic manner and created a portrait of the artist and of the world (such as it was on June 16, 1904) entitled Ulysses. Herein the history of the world has been similarly restructured. The result is a synchronistic history of Western music, literature and art, a portrait of the artist, a portrait of the world, created by S. Robert Powell in the period January 15, 1975-July 15, 1975. In restructuring the world as I have herein done, I am not, it must be understood, attempting to establish explicit internal correspondences between the phenomena juxtaposed on each of the right-hand pages. The phenomena listed on each of the right-hand pages are related only because of co-incidence. Their juxtaposition is the inevitable result of the exigencies of the arbitrary external structure of which they are all a part. Similarly, I am not attempting to establish or delineate particular astrological correspondences or explanations for the phenomena listed on each of the three hundred and sixty-six autonomous

tableaux, even though such may well exist. My intentions in Parade Harmonies: A Dialectical Self-Portrait are purely aesthetic.

The aesthetic, historical and sociological phenomena juxtaposed on each of the right-hand pages are, given the structure of which they are a part, to be spatially inter-related by the reader, who must abandon his position as spectator and participate in the art object. Parade Harmonies: A Dialectical Self-Portrait, like all works of art whatever their form or content, is an instrument that can be used in the acquisition of self-knowledge. The synchronistic history of the world is different every day. The reader is different every day. My objective in this work is to establish a structure which will allow the reader to interact, on a systematic basis and over an extended period of time, with the synchronistic history of the world such as I have re-created it.

The structure of Parade Harmonies: A Dialectical Self-Portrait, considered as an un-finished or in-complete work in which the reverse of each of the three hundred and sixty-six tableaux is blank, is unlike that created by any other writer. The present work is not only an instrument that can be used in the acquisition of self-knowledge, but also a structure wherein knowledge of the self can be recorded. As this work is read, a dialectic will be established between the reader and each of the three hundred and sixty-six autonomous tableaux.

Whatever results from that interaction can be recorded on the reverse of each tableau. On August 31, 1976 the dialectic between the reader and the book which began on September 1, 1975 will come to an end. The result of that interaction between the reader and the present work is, in effect, a portrait of the artist (reader), a portrait of the world, such as it was in the period September 1, 1975-August 31, 1976. (In order to maintain a continuous portrait of the artist and of the world after August 31, 1976, the information recorded on the reverse of each tableau, plus any additional information recorded by the reader, would have to be incorporated into the front of the appropriate tableau where, of course, deletions could be made, and the cycle repeated--the reverse of each tableau always being blank at the beginning of a new cycle.)

A dialectic analogous to that established between the reader and the three hundred and sixty-six tableaux will similarly be established between the reader and the two remaining divisions of Parade Harmonies: A Dialectical Self-Portrait:

- (1) The autonomous works of art created by the author and by Donald W. Powell, Kate Denison Rodko, Konstantin Alexandrovich Rodko, Gail Trebbe and Genie Wing which have been included herein. Some of these works have previously been presented to the world. Others are herein being given their world premières.

"Grâce à l'art, au lieu de voir un seul monde, le nôtre, nous le voyons se multiplier, et autant qu'il y a d'artistes originaux, autant nous avons de mondes à notre disposition, plus différents les uns des autres que ceux qui roulent dans l'infini et, bien des siècles après qu'est éteint le foyer dont il émanait, qu'il s'appelât Rembrandt ou Vermeer, nous envoient encore leur rayon spécial."

(Marcel Proust, Le Temps Retrouvé)

- (2) The autonomous works of art created by other artists and the other useful reference material included herein.

The components of these last two divisions of Parade Harmonies: A Dialectical Self-Portrait represent and integral part of the portrait of the world such as it was perceived/conceived by the author in the period January 15, 1975-July 15, 1975. Whatever results from the interaction between the components of these two divisions of the present work and the reader is, it goes without saying, an important part of the portrait of the world and of the reader which will result on August 31, 1976, and should be recorded in either (or both) of the following places: (1) on the reverse of the tableau page of the day (or days) when such interaction(s) should occur; (2) on those pages which are specifically intended as recording structures, e.g., the page which lists "Important Public Collections of American Silver."



Those pages which contain autonomous works of art created either by the author or by Donald W. Powell, Kate Denison Rodko, Konstantin Alexandrovich Rodko, Gail Trebbe or Genie Wing, or those which contain autonomous works of art created by other artists are, of course, ends in themselves and should not, for that reason, be literally used as instruments for recording information.

On September 1, 1975, therefore, each of the owners of Parade Harmonies: A Dialectical Self-Portrait will begin, each in his own manner, to rewrite the history of the world. The task, like the six individuals involved, is promethean.

S. Robert Powell  
July 15, 1975  
249 West 76th Street  
New York City

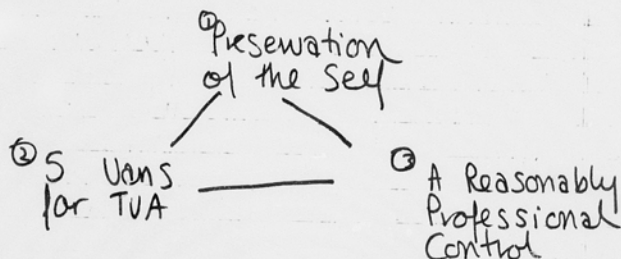
20 August 1975 Raleigh Airport

Si... The opportunity to write this wedged itself into a day I thought I'd too-fully-packed. An hour & a half before flight to Knoxville. This morning at the Nat'l Tobacco Museum, Danville, Va. This afternoon in Duke Univ. Archives. I got powerfully superb literary arts, a task in which I feel quite happy. I am also carrying around a <sup>high</sup> 2 1/2 feet long cigar mold which will not fit in my suitcase & which Mr. Meyers at aforementioned <sup>Tobacco</sup> <sup>Museum</sup> insisted I take since, "Honey, I haven't got the 'time or the personnel to go through a lot of red tape to ship out, any more god-damn things."

Si, PARADE: A DIALECTIC SELF PORTRAIT is so much w. me, though not materially, needless to say I called to tell you on Sunday how I loved the ~~the~~ rhythm & motion of "Two Tercets for Midsummer" 6 rings for O answer. Well, I must be honest; I must succumb to my sub-human emotions &

my base & primitive soundings:  
 it is not only one of the most  
 encompassing & total works I  
 have ever read (Joyce must still  
 precede you), but the most  
 wonderful gift ever ever. I feel  
 like I'm writing a thank-you-for-  
 the- I'll-use-it-always wedding  
 gift note, but I love it.

The tips I'm taking present them-  
 selves as yet another triangle.  
 There are certain things I must  
 keep in mind at all times:



③ does not belong to ① or ②,  
 though it is a part. It has  
 to do w/ thinking in a com-  
 pletely timely way & is per-  
 haps, hardest of all to maintain.  
 — Where am I going in this  
 car?

- Have I forgotten anything?
- Am I remembering every-  
thing?
- Am I inventing enough to  
make it better than it  
should be?

The news is on in this coffee shop. I can understand why people would like Ford. He's the Daddy we've never had. If he skis & if he hugs his daughter & if he wears one of those shirts w/ the alligator on it, he's recognizable, but more so. It means he can pick his nose while ordering more \$ for SE Asia. I.e. human & god. Not all god as Washington is to us, not human as the nearest grocery cashier. A perfect combination for a leader.

I, personally, would rather be a god. That is why I cannot be a leader. I got that from my mother. She, too, felt she was better than most of the world. I do not believe she was wrong, nor do I believe you or Donald or I is wrong. I have made several very sincere attempts to believe I'm just as good as every-



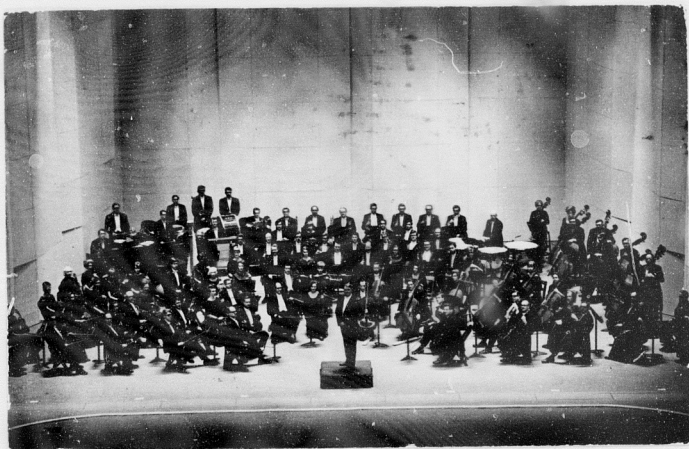
one else, just as human, just as  
beaten. But I don't believe it. Or  
else I believe I can overcome  
more. Perhaps not. The purpose of  
this letter was to tell you I  
know + feel what your book  
is + what made it + now I  
wish to live it throughout  
the year. But I have ended into  
humanity. I would like to  
know though if it would be  
possible to get from the author  
xerox copies of certain pages that  
I may take along when I am on  
these + other trips. E.g. many  
September pages + who-knows-  
what-else that may/will follow.  
That will be important to me.  
Love, Tiebbe.

—Si—

I offer my grave humiliation & humble apologies for having neglected the word "Harmonies" and the "al" at the end of "Dialectic" when I wrote you from Raleigh.

Teebe

491



SEPT 1, 1975

The Atlanta Symphony Orchestra and world famous music director and conductor Leontyne Price. The Symphony performs in Symphony Hall at the Atlanta Memorial Arts Center, Peachtree at 28th Street.

Photo by Floyd Jillson

AIR IN ITS LUNGS...  
BLOOD IN ITS VEINS...  
WE BEGIN...

A JOYFUL AND  
CREATIVE NEW  
YEAR FOR ALL OF  
U.S...

Janie

39103-C



Post

S. ROBERT POWELL  
249 WEST 76th St.  
NEW YORK CITY, N.Y.

Pub. by Atlanta News Agency, Chamblee, Ga. 30005

dp  
DAVID P. PRESS, INC.  
WEST HAVEN, NEW YORK

492

SI...

Tomorrow is the new year.

Tomorrow is the beginning.

TREBBE

1975



## THREE CHOICES FOR SIX ELEMENTS: AN OVATION

This, then, is immortality. Virginia Woolf publishes FLUSH before she writes it. Eighteenth century monarchs reign before early Christian martyrs are slain. James Joyce publishes thirty years of work on the same day. After that day and before the next, Midsummer is sung in Two Tercets.

Around July 16 I began to fear the approach of August 31, the close of immortality, the return -- hot and sticky -- to normalcy. Immortality is awesome and also mesmerizing. There, among days and births and observations and deaths and comments and truths and teatimes, I was safe. In immortality there is no trivia, no bothersome detail, no time schedules.

The secret dates flashed as well, like hidden paths in a wood, like invisible ink, like a certain intuition. For me -- August 19, April 16, March 22, February 28, February 13, January 20. The white pages, the potential for the continuum, can contain their markings if I choose.

At the end of August 31 I had a choice. Exactly the same choice I had at the intermission of SWAN LAKE: I could burst out crying, commit suicide or gather up all the powers of the world into my fists. The emotion at the closing of immortality could allow no less.

I took the intermission time to walk in the night. The more dire choices mellowed and settled down to become slightly electrified realities. The first choice did, in fact, choose me of its own accord, as I stood in line at the Grocery Cart with a jar of herring, two kinds of cheese and a pot of honey.

I am mortal again today. The Book still spins its kinetic history.

GAIL

TREBBE to

S. ROBERT POWELL  
DONALD W. POWELL  
K. D. RODKO  
K.A. RODKO  
GENIE WING

494

THIRTY TABLEAUX (SEPTEMBER 1, 1975-SEPTEMBER 30, 1975)  
FROM PARADE HARMONIES: A DIALECTICAL SELF-PORTRAIT BY  
S. ROBERT POWELL, HERE ASSEMBLED BY THE AUTHOR FOR THE  
PERSONAL USE OF GAIL TREBBE DURING THE COURSE OF SEVERAL  
AND SPECIFIC AESTHETIC, ARCHAEOLOGICAL AND HISTORICAL  
EXPEDITIONS ON THE NORTH AMERICAN CONTINENT DURING THE  
MONTH OF SEPTEMBER 1975

THIRTY-ONE TABLEAUX (OCTOBER 1, 1975--OCTOBER 31, 1975)  
FROM PARADE HARMONIES: A DIALECTICAL SELF-PORTRAIT BY  
S. ROBERT POWELL, HERE ASSEMBLED BY THE AUTHOR FOR THE  
PERSONAL USE OF GAIL TREBBE DURING THE COURSE OF SEVERAL  
AND SPECIFIC AESTHETIC, ARCHAEOLOGICAL AND HISTORICAL  
EXPEDITIONS ON THE NORTH AMERICAN CONTINENT DURING THE  
MONTH OF OCTOBER 1975



Plain Truths for September 1975

Wheat, history, and art have this in common--they are precious, and should not be mistaken for chaff, current events, and life, which are waste products.

\* \* \* \* \*

Gregariousness is a great mistake. One-half of one-half is less than one-fourth.

\* \* \* \* \*

Flaubert and Zola re-affirmed the Renaissance belief that one and one are two.

\* \* \* \* \*

A peasant is a peasant is a peasant.

\* \* \* \* \*

If all homosapiens were capable of direct, reciprocal, spontaneous and continual communication, as are antelopes, for example, art would be neither possible nor necessary.

\* \* \* \* \*

The middle classes consider themselves to be wonderfully tolerant. They can tolerate everything, except heterogeneity.

\* \* \* \* \*

The most incorruptible witness to obliquity is placidity.

\* \* \* \* \*

If Cleopatra's nose had not been as it was, Western Europe would have found it necessary to re-define beauty.

\* \* \* \* \*

Provincialism is reprehensible only when found in city dwellers.

\* \* \* \* \*

Nihilism is the stance of the partially educated and the puerile. It is an affirmation of sloth pushed to dogmatic lengths.

\* \* \* \* \*



Plain Truths for October 1975

If a competition were organized in order to select ten new saints, ten new saints would doubtless be chosen. Twenty new sinners would, however, simultaneously come into existence.

\* \* \* \* \*

The Hindus have their sacred cows. The French have Racine, Sainte-Beuve and Sartre.

\* \* \* \* \*

The gods have passed, but they are immortal. They have won out in the end.

\* \* \* \* \*

The work of art is always a portrait of the artist. The work of propaganda is always a portrait of the spectator.

\* \* \* \* \*

The middle classes are incapable of intellectual enthusiasm because they see no distinction between the literal and the figurative.

\* \* \* \* \*

The middle classes regularly vilify the past in an effort to reconcile satiety and guilt.

\* \* \* \* \*

Relative pronouns were not necessary before the expulsion from Eden.

\* \* \* \* \*

The arts represent, both for the esthetician and the un-educated, something un-natural.

\* \* \* \* \*

The proverb, "A rolling stone gathers no moss" is unclear. Which, if either, is to be commended--the stone which rolls or the moss which fails to adhere?

\* \* \* \* \*

Without the acknowledgment that the present is not an end in itself the creation of art is not possible.

\* \* \* \* \*

Plain Truths for November 1975

Self-hate, unlike self-love, is not always infertile.

\* \* \* \* \*

The imperfectly educated have always rejected modern art. This they do because it implicitly proclaims their principal, but generally unconscious and often unarticulated fear--their own death.

\* \* \* \* \*

The voice of the middle class should, of course, be heard--but not directly and only once every fifty years.

\* \* \* \* \*

Vulgarity, intolerance and philistinism, like war, pestilence and famine, are among the great historical negatives. Without them art would not be inevitable.

\* \* \* \* \*

Queen Victoria's bonnets reminded the world, once again, that headgear can be expressive.

\* \* \* \* \*

Great acts of cruelty are warranted, it appears, only when carried out under the aegis of organized religion.

\* \* \* \* \*

Solitude can be cacophonous, especially when one is forced to live in a reduced state.

\* \* \* \* \*

The imprecision of yellow is its most explicit quality.

\* \* \* \* \*

The English must live on an island. They need to be surrounded by water.

\* \* \* \* \*

My strongest objections to "middle class morality" are primarily phonological.

\* \* \* \* \*

Plain Truths for December 1975

Art was not necessary before the collapse of Babel.

\* \* \* \* \*

The educated philistine would be well advised to always remain silent.

\* \* \* \* \*

Prince Albert's greatest liability was his belief that the color gray need not exist.

\* \* \* \* \*

The newspaper is a highly accurate index of the inconsequential thoughts and actions of historically unimportant individuals.

\* \* \* \* \*

After having seen the paintings of Canaletto, Venice is a disappointment.

\* \* \* \* \*

Eccentric is to concentric as England is to France.

\* \* \* \* \*

We admire in others those qualities we despise in ourselves.

\* \* \* \* \*

Most men are awe-struck of the brilliant but only admire gaucheness and stupidity.

\* \* \* \* \*

Biological evolution cannot be prevented by adhering to rigid ethical codes. The middle classes, after all, are not what they used to be.

\* \* \* \* \*

In home furnishings, as in thought, the middle classes insist on benign uniformity.

\* \* \* \* \*



Plain Truths for January 1976

When the work of art is viewed as an end in itself--as an autonomous aesthetic phenomenon--its form and its content become the form and the content of the world.

\* \* \* \* \*

Prepackaged food and slang have this in common--both are expedients which should be used only in emergencies.

\* \* \* \* \*

Simplicity cannot be overpraised.

\* \* \* \* \*

Insouciance must be willed in order to be convincing, otherwise it is most unbecoming.

\* \* \* \* \*

The French court perfected the fine art of doing nothing, and did likewise, historically.

\* \* \* \* \*

The "nouveau riche" performs a vital function in the history of art. He is the guardian and defender of the unnecessary, the popular and the non-aesthetic. As such, he accelerates the process of history by separating the vulgar from the worthwhile.

\* \* \* \* \*

Life is not, to be sure, a valid substitute for art.

\* \* \* \* \*

When we are not on the brink of self-pity we are ready to immolate someone else for what we know to be our own sins.

\* \* \* \* \*

If France were an island, French grammar, like English wine, would be nonexistent.

\* \* \* \* \*

If England were not an island, English pronunciation, like French wine, would be logical.

\* \* \* \* \*



Plain Truths for February 1976

There's nothing like a good proverb for letting you know  
that you are not alone.

\* \* \* \* \*

Unbridled naturalness and spontaneity should reign supreme  
only in the nursery and in the zoo--never at table or in the  
drawing room.

\* \* \* \* \*

Those people who walk like gorillas probably prefer bananas  
to plums.

\* \* \* \* \*

Queen Victoria performed a great service for the English--  
she demonstrated that monarchy not only endures but triumphs.

\* \* \* \* \*

Under Louis-Philippe the citizens of France learned only one  
thing--how to play a proper game of whist.

\* \* \* \* \*

Those people who gesticulate in excess would rather use sticks  
than words as means of communication.

\* \* \* \* \*

The thoughts and gestures of the middle classes have this in  
common--both are mechanical and utterly lacking in subtlety.

\* \* \* \* \*

The half-educated man, like the small child, invariably  
confuses quantity with quality.

\* \* \* \* \*

It is erroneous to believe that English, when spoken slowly  
and loudly, is immediately comprehensible to all people.

\* \* \* \* \*

The need for recognition is the permanent Bestia Trionfans  
that sends the artist, once again, back into the arena.

\* \* \* \* \*

Plain Truths for March 1976

The unenlightened masses have historically thrown themselves into the arms of the church. The enlightened masses are currently throwing themselves into the arms of psychiatry. The latter are desperately trying to remember what the former are trying to forget--that man is an animal.

\* \* \* \* \*

If nothing else, the middle classes know three things: (1) baseball statistics, (2) the price of beer, and (3) the latest Hollywood scandal.

\* \* \* \* \*

To appreciate French "belles lettres" from the Renaissance to the Revolution, we must acknowledge the value of indelible ink. To appreciate French "belles lettres" after the Revolution, we must recognize that the eraser can be a useful tool.

\* \* \* \* \*

If Moses had been English the Reformation would not have been necessary.

\* \* \* \* \*

The creation of art is an auditory phenomenon. One need only listen for the flutter of wings.

\* \* \* \* \*

The poet is he who concedes that the toothache and the tooth are, at the same time, mutually interdependent and independent phenomena, and who then proceeds to speak of the tongue.

\* \* \* \* \*

In attire, as in thought, the middle classes derive great pleasure in appearing "endimanché."

\* \* \* \* \*

The road to hell, we are told, is paved with good intentions. That being the case, we must assume that those currently in paradise are spiritual gate crashers.

\* \* \* \* \*

Most people would be much happier if poetry were prose.

\* \* \* \* \*

Inconstancy is the true mark of fidelity.

\* \* \* \* \*

Plain Truths for April 1976

A fear of death, in conjunction with unlimited money and an imperfect education, inevitably results in only one thing--vulgarity.

\* \* \* \* \*

Patience, not brute force, should be exercised in the acquisition of an education. One cannot, after all, pull open a rosebud.

\* \* \* \* \*

Art, to be sure, can be entertaining. The purpose of art, however, is not entertainment.

\* \* \* \* \*

During the Renaissance creative artists re-affirmed the classical Greek belief that most men enjoy a great lie.

\* \* \* \* \*

In new editions of old books, as in new editions of old friends, it is only the revisions and amendments that must be thoroughly assessed.

\* \* \* \* \*

Those people who pluralize compound nouns, such as brother-in-law, by adding an "s" to the ultimate component, like those who make nouns such as "poet" and "sculptor" feminine, are (1) unsubtle, (2) partially educated, and (3) intolerant.

\* \* \* \* \*

The only disadvantage to living in the country is that in order to do so one must leave the city.

\* \* \* \* \*

The middle classes are prevented from appreciating the arts by several factors, not the least of which is their obtuseness.

\* \* \* \* \*

The American diner, like the French café, is ubiquitous, predictable, and aggressively middle class.

\* \* \* \* \*

The similarity of the middle classes to cows is not, as is generally believed, solely a matter of physical comportement.

\* \* \* \* \*



Plain Truths for May 1976

The imperfectly tutored reject eclecticism as woefully unfocused, indolent and wanton. This is because they erroneously believe that education and specialization are synonymous.

\* \* \* \* \*

Judged by the standards of art, life is a failure.

\* \* \* \* \*

Whenever the middle classes consciously address themselves to the passage of time, they mawkishly dredge up the concept "nostalgia," which, of course, is related to history as brute force is related to reason.

\* \* \* \* \*

Those who insist on "standing on line" more often than not reject the figurative as not only invalid but extravagant.

\* \* \* \* \*

The partially educated regularly mistake history and "nostalgia," just as they do religion and religiosity.

\* \* \* \* \*

In the theatre, the moneyed philistines of the middle classes customarily applaud at the wrong moment. Will they ever learn to take their cues from the balcony?

\* \* \* \* \*

Those people who delight in "literary excerpts" or "musical highlights" and not in complete works insist on seeing works of art from their own point of view and not from that of the artist. They are selfish and are to be eschewed.

\* \* \* \* \*

Without the ticketholders of the parterre the arts could not survive financially. Without those of the balcony, artists could not survive emotionally.

\* \* \* \* \*

Art is neither male nor female, just as it is neither moral nor immoral.

\* \* \* \* \*

The balletomane, unlike the operaphile, is not troubled by constant audience chatter.

\* \* \* \* \*



Plain Truths for June 1976

The uneducated philistine wallows in "content." The educated philistine luxuriates in "form." The former rejects modern art, the latter worships modernity.

\* \* \* \* \*

The Exposition Internationale des Arts Décoratifs, it must be recalled, took place in Paris in 1925 and not in Bloomingdale's.

\* \* \* \* \*

Those who feel that "culture" is a commodity, like those who believe that salvation is for sale, are not to be scorned, for it is they who, in a large measure, financially support both the arts and organized religion.

\* \* \* \* \*

Many of America's current problems result from the fact that English is no longer widely spoken among the citizenry.

\* \* \* \* \*

The artist is he who is capable of simultaneously experiencing the past and the future in the present.

\* \* \* \* \*

The ticketholders of the parterre ask two things, above all, of that which takes place on stage: 1) that it never question, but rather reaffirm, orthodox beliefs; 2) that it entertain not enlighten. They make the same demands of their children.

\* \* \* \* \*

That the middle classes were once an integral part of the proletariat is easily seen when they are observed at table.

\* \* \* \* \*

The partially educated consider themselves to be wonderfully creative when they follow receipes. In so doing, they confuse repetition and innovation.

\* \* \* \* \*

The educated philistine is incapable of distinguishing innovations from gimmicks, just as he cannot differentiate between art and entertainment.

\* \* \* \* \*

To recognize the inseparability of form and content is to know the meaning of tolerance.

\* \* \* \* \*

Plain Truths for July 1976

Those people who enter or exit from theatres and concert halls during the performance of a work of art insist on imposing their point of view on the spatial and temporal structure that is art. They are boorish and are to be eschewed.

\* \* \* \* \*

The world of nature, like that of art, is governed by its own internal timetables. Desdemona cannot be made to die in Act I no more than a seed can be made to sprout.

\* \* \* \* \*

The middle classes are incapable of dialectical thought. That is why they are inartistic.

\* \* \* \* \*

The creation of art is a search for harmony.

\* \* \* \* \*

The content of the work of art is a dialectic between naturalness and artificiality, between innocence and cognizance. The form of the work of art is a dialectic between chaos and order, between multiplicity and unity.

\* \* \* \* \*

Physical strength and physical beauty are rarely found in conjunction with mental strength and mental beauty.

\* \* \* \* \*

Those who are prolix in vague analogies are lucid.

\* \* \* \* \*

Figurative language is necessary because we no longer live in trees.

\* \* \* \* \*

Revolutions remind man that evolution, for better or worse, is an on-going process.

\* \* \* \* \*

Human beings deserve something much better than each other.

\* \* \* \* \*

Plain Truths for August 1976

If art did not exist, one might be tempted to take reality seriously.

\* \* \* \* \*

Some people raise their fists, others their voices. Still others raise their eyebrows. With whom would you prefer to take tea?

\* \* \* \* \*

There's nothing like a good platitude for placing one's guilt within the context of history.

\* \* \* \* \*

Walking is the most neglected of the fine arts.

\* \* \* \* \*

The French are a nation of "poseurs," primarily because of their fear of appearing English.

\* \* \* \* \*

In the country, enthusiasm is usually synonymous with virtue and health. In the city, it is often called decadence.

\* \* \* \* \*

Huysmans discovered that the "here" and the "there" are indistinguishable.

\* \* \* \* \*

Oracular dehiscence, like "sauce béchamel," is occasionally useful, but seldom necessary.

\* \* \* \* \*

Reality and a representation of reality are easily confused. The esthete and the uneducated often do so. To mistake a reproduction of a representation of reality for a representation of reality is naive. Such is the dominion of the half-educated.

\* \* \* \* \*

Mankind's only common denominator is found about a foot below the navel. Mankind's only un-common denominator is found about a foot above the shoulders.

\* \* \* \* \*



# NEW YORK CITY BALLET

Sunday Matinee, June 29, 1975, at 1:00 PM

Conductor: GORDON BOELZNER

Shakespeare's *A Midsummer Night's Dream* is one of his happiest and most loved comedies. It is called a "Dream" because of the un-realistic happenings that occur to the characters in the play . . . real, yet unreal events such as crossed loves, meaningless quarrels, forest chases leading to more confusion, and magic spells woven by the infamous Puck. The music for the ballet uses all the music composed for the Shakespeare play as well as the following pieces listed in the order of their being played: Overture to *Athalie*, opus 74; Overture to *The Fair Melusine*, opus 32; Overture to *The First Walpurgis Night*, opus 60; Symphony No. 9 for strings; Overture to *Son and Stranger*, opus 89. The incidental music to the play was composed over a period of fifteen years with the overture (opus 21) first in 1826, and the other sections later in opus 61.

## A Midsummer Night's Dream

(Ballet in Two Acts and Six Scenes)

Music by Felix Mendelssohn

Choreography by George Balanchine

Costumes by Karinska

Scenery and Lighting by David Hays

### ACT I

A Forest near Athens, on Midsummer Eve.

Titania KAY MAZZO Oberon HELGI TOMASSON

Puck JEAN-PIERRE FROHLICH

Helena, in love with Demetrius MERRILL ASHLEY

Hermia, in love with Lysander SUSAN HENDL

Lysander, beloved of Hermia FRANK OHMAN

Demetrius, suitor of Hermia ROBERT MAIORANO

Hippolyta, Queen of the Amazons MARNEE MORRIS

Theseus, Duke of Athens ANTHONY BLUM

Titania's Cavalier RICHARD HOSKINSON Bottom BART COOK

Butterfly ELISE FLAGG

### ACT II

At the Court of Theseus in Athens.

Divertissement VIOLETTE VERDY and JEAN-PIERRE BONNEFOUS



## THE CAST

*Butterflies* Elyse Borne, Gail Crisa,  
Laura Flagg, Sandra Jennings with  
Cindy Drummer, Denise Greenbaum,  
Patrice Hemsworth, Emily Longo,  
Andrea Selby, Karen Sonet,  
Antoinette White

*Oberon's Pages* Charlotte d'Amboise, Lisa Danias,  
Leslie Greenbaum, Cynthia Snyder

*Titania's Page* Stephanie Selby

*Bottom's Companions* Gerard Ebitz, William Johnson,  
Shaun O'Brien, Richard Tanner

*Courtiers to Theseus* Joseph Duell, John Grensback,  
Jay Jolley, Laurence Matthews

*Titania's retinue* Muriel Aasen, Bonita Borne,  
Victoria Bromberg, Maria Calegari,  
Nina Fedorova, Judith Fugate,  
Linda Homck, Dolores Houston,  
Terri Lee Port, Stephanie Saland,  
Heather Watts, Garielle Whittle

*Oberon's Kingdom: Butterflies and Fairies* Catherine d'Amboise,  
Christine Badaracco, Diana Brownstone,  
Genevieve Frank, Andrea Giardino,  
Nina Goldman, Erica Gould,  
Marcelle Rand, Eve Lawson,  
Anne Tobias, Barbara Trinchini,  
Kirsten Weaver, Kim Weild

*Hippolyta's Hounds* Jill Bushling, Lauren Hauser,  
Lisa Hess, Lourdes Lopez,  
Kyra Nichols, Carol-Marie Strizak

## INTERMISSION

## ACT II

*Courtiers* Elyse Borne, Victoria Bromberg,  
Leslie Brown, Jill Bushling,  
Maria Calegari, Nina Fedorova,  
Laura Flagg, Judith Fugate,  
Lauren Hauser, Lisa Hess,  
Nichol Hlinka, Dolores Houston,  
Sandra Jennings, Lourdes Lopez,  
Kyra Nichols, Stephanie Saland,  
Lilly Samuels, Carol-Marie Strizak  
Joseph Duell, Gerard Ebitz,  
John Grensback, Richard Hoskinson,  
William Johnson, Laurence Matthews,  
Paul Sackett, Richard Tanner

*Divertissement* Debra Austin, Wilhelmina Frankfurt,  
Deborah Koolish, Delia Peters,  
Susan Pilarre, Marjorie Spohn  
Stephen Caras, Hermes Conde,  
Richard Dryden, Bryan Pitts,  
Peter Naumann, Francis Sackett

## SINGERS

Diane Higginbotham, soprano     Jacqueline Pierce, mezzo-soprano  
and  
Betty Baisch, Barbara Crouch, Peggy Hewitt, Nancy Kendall, Lou Ann Lee,  
Violet Serwin, Mitzi Wilson, Lois Winter

The children appearing in *A Midsummer Night's Dream* are students of  
The School of American Ballet, rehearsed and supervised by David Richardson

A MIDSUMMER NIGHT'S DREAM: New York City Ballet, June 29, 1975

Et voilà que ça commence and I am standing in spot 115 at the top of the New York State Theatre and this standing room seems to be better than I had thought it would be and very soon the curtain will go up and we will all be watching systematized forms--an afternoon of ballet--non-static structural forms and the 1975-1976 concert-ballet-opera season has begun. It is no wonder that I do not at all celebrate the new year on January first--the year is not a calendar year but a concert year. When I was involved in the scholastic realm the year always began in September. What could be better for the beginning of the new year than "A Midsummer Night's Dream." The old year is surely over. The Bolshoi Opera will probably come and go without my attending a single performance. Opera in the summer is out of season. I'm glad the man in the box office suggested standing room when I inquired about the three fifty tickets and was told that the person in front of me had just purchased the last three fifty ticket in the house. There is a great sense of freedom in play when one stands. It seems all very appropriate that one should be aware of one's own legs and soon cupid's arrow will go flying off toward the fair vestal crowned by the West and it will miss its mark and will fall on a white flower and a red spot will be produced and magic will result, and what a perfect day for the ballet and I can hear the orchestra now the woodwinds are announcing themselves and soon we will be with Plato and Puck and Oberon and Titania and the Queen of the Amazons. And there are those four incredible chords in the winds and we are in a world of magic and the Overture is one of those perfect works of art, like the Siegfried Idyll, and there goes the curtain and the world is suddenly pink and green. I love to hear the sound of dancers running and the squeaks that their slippers make--one has the impression that they are part of the score, and they are. Titania's retinue and the butterflies are now running in the manner of the swans in Swan Lake. Why is it that every time that a dancer leaves the stage that so many people applaud? Why is it that every time a singer hits a high note the audience feels

compelled to applaud? This ballet is a work of both Elizabethan England and Victorian England and thanks to Mendelssohn there is a fusion of the two worlds and we are a part of it all. Because of that arrow and the potion things are going to get very complicated. Unity out of multiplicity--Romeo and Juliette and Tristan und Isolde also have magic potions and it never works out like the lovers plan. Puck, Friar Lawrence and Brangene ought to have tea some day. I will soon begin to write a cantata or perhaps an oratorio or perhaps a libretto. "The most Lamentable Comedy and most Cruel Death of Pyramus and Thisby"--the rehearsal--is interrupted by Robin Goodfellow and Bottom and Titania are destined to fall in love. All of this is reminding me of "If you could see her through my eyes" from Cabaret, when Joel Grey dances with a bear. "The lunatic, the lover, and the poet,/ Are of imagination all compact./ One sees more devils than vast hell can hold:/ That is the madman. The lover, all as frantic,/ Sees Helen's beauty in a brow of Egypt./ The poet's eye, in a fine frenzy rolling,/ Doth glance from heaven to earth, from earth to heaven;/ And as imagination bodies forth/ The forms of things unknown, the poet's pen/ Turns them to shapes, and gives to airy nothing/ A local habitation and a name./ Such tricks hath strong imagination/ That, if it would but apprehend some joy,/ It comprehends some bringer of that joy;/ Or in the night, imagining some fear,/ How easy is a bush supposed a bear!" (Act V. Sc. 1 A Midsummer Night's Dream, Shakespeare). These ballerinas remind me of the Botticelli Birth of Venus, certainly not Degas. "You spotted snakes with double tongue,/ Thorny hedgehogs, be not seen;/ Newts and blindworms, do no wrong,/ Come not near our Fairy Queen." Exactly as in the play. And so much for Act I. Many of these people seem to be from out of town--probably New Jersey and Long Island. There is a real danger in attending a performance in the afternoon. One inevitably runs into New Jersey and Long Island and, as a rule, they are largely philistines. I'm not sure I want to hear the so-called "Wedding March." It has been unmercilessly beaten to death by Western civilization. The only antidote to the passion-producing



flower of Cupid is Diana's bud and Diana's bud becomes very important here because the play is heading for chaos. All is well once again. This act has some lovely dancing in it and there are those four incredible woodwind chords that both begin and end the Ballet (also the Overture). It's a perfect circle-- ascent/descent:empirical reality/fictional reality/ empirical reality. And at the end of the play Shakespeare has Puck standing all alone on the stage:

If we shadows have offended,  
Think but this, and all is mended--  
That you have but slumb'ed here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream,  
Gentles, do not reprehend,  
If you pardon, we will mend.  
And, as I am an honest Puck,  
If we have unearned luck  
Now to scape the serpent's tongue,  
We will make amends ere long;  
Else the Puck a liar call.  
So, good night unto you all.  
Give me your hands, if we be friends,  
And Robin shall restore amends.



# AMERICAN BALLET THEATRE

Friday Evening, July 4, 1975

## Raymonda

(Ballet in Three Acts)

Music by Alexandre Glazounov

Choreography by Marius Petipa

Restaged, with additional choreography, by Rudolf Nureyev

Based on the original libretto by Pashkova, Vsevolozhsky and Petipa

Scenery and Costumes by Nicholas Georgiadis

Lighting by Nicholas Cernovitch

### Act I.

<i>Raymonda</i>	Eleanor D'Antuono
<i>Raymonda's Friends:</i>	
<i>Henriette</i>	Hilda Morales
<i>Clemance</i>	Kristine Elliott
<i>Bernard</i>	John Prinz
<i>Beranger</i>	Kavin Haigen
<i>Jean de Brienne</i>	Fernando Bujones
<i>Abdul-Rakhman</i>	Jonas Kage
<i>Countess Sybille de Doris</i>	Marie Johansson
<i>Andrew II, King of Hungary</i>	Frank Smith
<i>White Lady</i>	Patricia Wesche
<i>Noble Ladies</i>	Misses Brzorad, Jackson, Maule, Mayer, O'Neal, Prieto, Rhodes, Whitaker
<i>Hungarian Knights</i>	Messrs. Barbee, de La Pena, Gifford, Gustafson, Hughes, Owen, Self, Serrano
<i>Valse</i>	Kristine Elliott, Hilda Morales, Kavin Haigen, John Prinz and Misses Ashton, Frazer, Hale, Harvey, Popeleski, Provancha, Shibata, Warner
<i>Valse Fantastique</i>	Messrs. Coll, Conover, Lee, Maple, Marshall, Osborne, Schafer, Smith Kristine Elliott, Hilda Morales and Misses Ashton, Barth, Blaisdell, Brzorad, Frazer, Hale, Harvey, Jones, Kovak, Kuchera, Popeleski, Provancha, Rhodes, Shibata, Spizzo, Warner
<i>Court Ladies and Gentlemen, Soldiers</i>	Messrs. Coll, Conover, Lee, Maple, Marshall, Osborne, Schafer, Smith

INTERMISSION

Act II.

*Abdul-Rakhman* Jonas Kage  
*White Lady* Patricia Wesche  
*Saracen Couple* Nanette Glushak, and John Prinz  
*Spanish Couple* Maria Youskevitch and Richard Schafer  
*The Jugglers* Misses Ashton, Frazer, Hale, Harvey,  
 Jones, Kovak, Kuchera, Roberge, Spizzo  
 Messrs. Barbee, Gustafson, Haigen, Hughes,  
 Maple, Owen, Peterson, Self, Smith  
*Noble Ladies* Misses Brzorad, Jackson, Maule, Mayer,  
 O'Neal, Prieto, Rhodes, Whitaker  
*Court Ladies and Gentlemen, Soldiers*

INTERMISSION

Act III.

*Andrew II, King of Hungary* Frank Smith  
*Countess Sybille de Doris* Marie Johansson  
*Grand Pas Hongrois* Bonnie Mathis, William Carter  
 and Misses Frazer, Hale, Maule, Mayer,  
 Prieto, Provancha, Wesche, Whitaker  
 Messrs. Barbee, de la Pena, Gifford,  
 Gustafson, Owen, Self, Serrano, Smith  
*Grand Pas Classique* Raymonda, Jean de Brienne,  
 and Misses Dobson, Elliott, Glushak,  
 Menendez, Morales, Popeleski,  
 Shibata, Warner  
 Messrs. Coll, Conover, Haigen, Maple,  
 Marshall, Schafer, Tippet, Ward  
*First Solo* Kristine Elliott  
*Pas de Trois* Nanette Glushak, Hilda Morales,  
 Denise Warner  
*Pas de Quatre* David Coll, Warren Conover,  
 Kevin Haigen, Charles Maple  
*Solo* Jean de Brienne  
*Solo* Raymonda  
*Coda* All

Conductor: David Gilbert

Ballet Theatre Foundation gratefully acknowledges the gift from  
 Mimi Arnold in loving memory of Mr. Isaac Arnold  
 and  
 the grant from  
 The National Endowment for the Arts  
 which have made this production possible.  
 American Production supervised by William Pitkin

Grateful acknowledgement is made by Ballet Theatre Foundation to  
 Mrs. Isaac Arnold  
 whose gift in loving memory of her late husband  
 has made possible this production.

Appreciation is also extended to  
 The National Endowment for the Arts  
 for its grant.

RAYMONDA: American Ballet Theatre, July 4, 1975 (4th Ring: M 107)

A celebration, to be sure. The political order under which most of us (the audience) live is 199 years old as of today. There are those who are celebrating that order. I'm sure they are more numerous than those who are celebrating an aesthetic order which is at least 500 years old--that of the Renaissance. That older order is much more to my taste. There doesn't seem to be an empty seat in the house and yet the house seems very quiet. I don't sense any audience pre-curtain excitement. I am delighted that Nureyev is not dancing tonight--he tends to obliterate whatever work he dances in. It's no longer a work of art with dancers; rather, a particular dancer in a work of art which is hardly more than a backdrop for the star. The focus is off in that situation. Tonight it's Eleanor D'Antuono and Fernando Bujones and Jonas Kage and that's good. And there is the voice of an unnamed male over the house microphone about to make an announcement--everyone is paying the closest attention; changes of cast--minor characters, no cause for alarm. And there goes the curtain and what is that yelling. A man's voice coming from the orchestra: "Police! Police! Police! Police!" Whatever was going on in the orchestra has been resolved and thank God the opening scene has not been interrupted. Ballet audiences are an entirely different group of people from operatic and symphonic audiences. Audience chatter doesn't seem to annoy most of them. They are concerned with visual forms and not auditory forms. For a second I half expected someone to start singing. The set reminds me of the act one set of many Verdi operas. It has a very Russian overtone, however. Orange, rust, bronze, gold, brown. That has got to be Jean de Brienne--even though he is a Crusader knight and a count I think of him as "the prince." Most traditional ballets have "a prince" figure, a "fair maiden" figure, "a sorcerer" figure, and the inevitable peasants. That cape is not well designed. The prince is going to trip on it if he is not careful. And now that the royalty have seated themselves the "divertissement" can begin--it's a very workable and highly satisfactory balletic



convention. The prince is dancing for the top few rows of the balcony and the top few rows of the balcony are ecstatic and Bujones is ecstatic and the energy is surging through the space that separates the prince and the top few rows of the balcony. Reflexive. Reciprocal reflexive. Energy. Now Raymonda has the silken banner won in battle by Jean de Brienne from a Saracen knight by the name of Abdul-Rakhman. Was there an Andrew II, King of Hungary? And Raymonda is now dreaming and the White Lady will lead her to the enchanted garden and the Saracen will magically materialize out of the tapestry and the tapestry will become an oriental tent and Raymonda will be entertained in an oriental environment of gold and bronze and she will soon be in a state of conflict--the overtly sensual Saracen or the ethereal and cerebral prince. Another tapestry intervenes--the curtain--and the first act is over and we have left Raymonda before her veil and we are here before our veil and we are Raymonda and what an interesting thing for Glazunov to do. I like the way that that act has ended. The ensemble is the thing which seems to be the true test of a ballet troupe. Everybody has stars. The ABT seems to have more stars than anyone else. The balletomane has a highly particularized form of applause: rapid staccato sputters usually lasting only about 10 seconds. How different from the expansive clap-clap-clap-clap-clap of the opera house. And when the curtain went up Raymonda was exactly on the spot where we last saw her and she will be there tomorrow and next year and twenty decades hence. That is why the world of art is so satisfying. And the tapestry will intervene and Raymonda will not know with whom she is dancing and perhaps Glazunov is doing more here than meets the untrained eye. Because of the tapestry Raymonda is in a magical world; because of the "tapestry-curtain-tapestry" in the New York State Theatre we are in a magical world. The author has explicitly invited the spectator to dance. Raymonda is dazzled by the Oriental and Spanish dancing and so are we. And where is that melody that I am waiting for; perhaps it's in the next act. During that act I could feel the row of seats moving in time to the music. Someone was dancing in place. The



dancers in the house are always easy to pick out--the females always look to be about 16 and have their hair in a bun and waddle a little when they walk and tend to wear shawls; the males are more difficult to spot but they are usually recognizable by the feline positions they assume against the rail on the promenade. Their thinness and other-worldliness is magnificent. Many dancers seem to confuse dancing with an athletic event. True, the athletic aspect of dance is undeniably fundamental. Yet there is more to it than brute force. The great dancers are those whose souls are as visible as their beautifully formed exteriors. The perfectly shaped soul is dull. The great dancers, then, are those who enclose their imperfectly shaped souls in beautiful exteriors. The entrance of the "premier danseur" is invariably announced by a trombone pump or two. Even ballet villains have "divertissements." I am quite convinced that I just heard a borrowing from "Swan Lake." Spanish dancers and gypsies and peasants are the stock in trade of many nineteenth-century ballets; and the villain himself--a serpentine oriental knight--is now dancing. The King of Hungary and Countess de Doris are now observing the jousting with lances between the Saracen and Jean and Jean has killed the Saracen and Raymonda wakes up and we are reminded that much of what we have been watching since we walked into this theatre has all been a dream--Raymonda's or perhaps Glazunov's or perhaps our own. The "curtain-tapestry-curtain" intervenes. And the third act is all dessert. The wedding celebration--the Grand Pas Hongrois and the Grand Pas Classique and the theme that I have been waiting for and it's like running into an old acquaintance. Raymonda's final solo is done mostly to the piano--beautiful. Suddenly it's all over. The curtain has intervened once again. Flowers, bouquet after bouquet. Wreathes of flowers for the premiers danseurs, conventional bouquets for the danseuses. Someone just yelled out "Bravo" for the première danseuse. The usual operatic audience seems to be more exact with its "Bravo-Bravi-Brava-Brave" than the usual ballet audience. Conductors always appear a little embarrassed when they take their bow on stage. They appear to be extraordinarily out of place on the ballet stage--reality suddenly hurled into the realm of art.

# AMERICAN BALLET THEATRE

Friday Evening, July 11, 1975

## I

### Theme & Variations

*Choreography by George Balanchine*

*Music by Peter Tchaikovsky*

(Theme and Variations from "Suite No. 3 for Orchestra")

*Scenery by Eugene Dunkel after Bibiena*

*Costumes by Andre Levasseur*

*Lighting by Nananne Porcher*

Martine van Hamel Charles Ward

Amy Blaisdell	Janet Popeleski	Giselle Roberge	Janet Shibata
William Carter	Keith Lee	Clark Tippet	Dennis Wayne

Melissa Hale	Cynthia Harvey	Marie Johansson	Sara Maule
Leigh Provancha	Cathryn Rhodes	Patricia Wesche	Sandall Whitaker

George de la Pena	Rodney Gustafson	Kenneth Hughes	Charles Maple
Dennis Marshall	Michael Owen	Richard Schafer	Frank Smith

*Conductor: Tibor Puztai*

## INTERMISSION

## II

### Epilogue

for Vera Volkova

Premiere

*Choreography by John Neumeier*

*Music by Gustav Mahler*

(5th Symphony, "Adagietto")

*Costumes by Michel*

*Lighting by Nananne Porcher*

Epilogue

"When things about-to

Be, it's best; thereafter all  
is Fall's quiet sleep."

J. Schwartz

Nat. 'ia Makarova Erik Bruhn

*Conductor: David Gilbert*

## III

## Jardin Aux Lilas

Choreography by Anthony Tudor

Music by Ernest Chausson: "Poeme"

Costumes by Raymond Sovey after sketches by Hugh Stevenson

Scenery and Lighting by Tom Lingwood

Caroline, the bride-to-be Natalia Makarova  
 Her Lover Fernando Bujones  
 The Man She Must Marry Gayle Young  
 An Episode in His Past Bonnie Mathis  
 Friends and Relations Amy Blaisdell, Nanette Giushak,  
 Leigh Provancha, Janet Shibata,  
 David Coll, Rodney Gustafson,  
 Charles Maple, Frank Smith

Violin Solo: David Naden

Conductor: David Gilbert

## INTERMISSION

## IV

## Les Noces

(A Dance-cantata)

Music by Igor Stravinsky

Set by Oliver Smith

Costumes by Patricia Zipprodt

Choreography by Jerome Robbins

Lighting by Jean Rosenthal

Stravinsky uses as material for *Les Noces* the ritualistic elements found in the ancient customs and traditions of Russian peasant weddings, but reserved the right to use them with absolute freedom, paying little heed to ethnographical considerations. His purpose was not to reproduce the wedding or show a staged dramatization with descriptive music, but rather to present a ritualized abstraction of its essences, customs and tempers. The text is adapted from folk songs and popular verse, typical wedding remarks, "clichés" of conversations, but again they are not used realistically but rather as a collage of the words spoken or sung during these traditional rites. The first half of the "scenic ceremony" deals with the preparations, and revolves around religious elements. Alternating with these intense invocations and blessings are continual lamentations by the parents for the loss of their children, and by the bride against the matchmaker, on leaving home, and on losing her virginity.

In the second half (the wedding feast) the grief and religious elements are forgotten in robust celebrations with food, drink, songs, toasts, boasts, bawdiness, rough jokes etc: a married couple is selected to warm the bed and finally the marriage is allowed to be consummated while all sit outside the nuptial chamber.

The composition is divided into four tableaux which run without interruption.

## DANCERS

The Bride Karena Brock  
 Her Parents Bonnie Mathis, Jonas Kage  
 The Groom Buddy Balough  
 His Parents Sallie Wilson, Marcos Paredes  
 Matchmakers Ruth Mayer, Frank Smith  
 Friends and Guests Melissa Hale, Marie Johansson and  
 Amy Blaisdell, Susan Jones, Sara Maule,  
 Janet Popleski, Giselle Roberge,  
 Denise Warner, Patricia Wesche  
 William Carter, Keith Lee and  
 Victor Barbee, David Coll, George de la Pena,  
 Paul Gifford, Rodney Gustafson,  
 Kevin Haigen, Charles Maple

## MUSICIANS

Pianists: Mitchell Andrews  
 Steve Rosenthal  
 Howard Barr  
 Harry Fuchs  
 Xylophone: Steve Silverman  
 Timpani: Howard Van Hyning

Soloists: Diane Higginbotham  
 Pamela Gore  
 Richard Shadley  
 William Metcalf  
 Percussionists: Fred Eckler  
 Henry Kavetski  
 Robert Ayers  
 Howard Zwickler

Chorus Master: Richard Vogt

Regisseur for "Les Noces" — James Moore

Conductor: David Gilbert

Pianos — Courtesy Baldwin Piano Company



AMERICAN BALLET THEATRE, Friday Evening, July 11, 1975 (4th Ring:  
M 102)

This is the second time in recent memory that I find myself opening a program for a dance concert and discovering that some of Mahler's music will be performed in the course of the evening. Epilogue, which was given its world premiere on Tuesday, July 8, 1975, by the American Ballet Theatre, will be performed tonight--choreography by John Neumeier, music by Gustav Mahler ("Adagietto," Symphony No. 5), costumes by Michel, lighting by Nannanne Porcher. Natalia Makarova and Erik Bruhn will dance and the "Adagietto" will be given its balletic "form" tonight. Dark Elegies is the other ballet that is danced to music of Mahler--Kindertotenlieder. The Alvin Ailey Dance Company performed the latter last year in City Center. Thank God "Epilogue" is the second of the four ballets on the program tonight. It needs an "aesthetic introduction." It is too fragile to be the opening work on a program and I wish that Mahler's symphony were not going to be altered to suit the needs of the dancers. The opening work on the program is Theme and Variations, choreography by Balanchine and music by Tchaikovsky ("Suite No. 3 for Orchestra"). I would imagine that there are probably not five people in the house tonight who know the song "Nun seh'ich wohl, warum so dunkle Flammen Ihr sprühtet mir in manchem Augenblicke" (the second song in the cycle "Kindertotenlieder"), which is the basis of the "Adagietto" of Symphony No. 5. The final work on the program is Stravinsky's Les Noces. Extraordinary program. And when will it all begin and when will we be with the Athenians in "A Midsummer Night's Dream" and voilà que ça commence and Tchaikovsky's unmistakable hand is now in control and that set reminds me of the Metropolitan Opera's set for "Der Rosenkavalier" and the house is very much alive tonight. The drapery is choking the statute. The drapery is choking the statute. The music of Tchaikovsky is being buried by the choreography and the unnecessary applause every time that someone comes onto or leaves the stage. Trombones. Enter "the Prince" in white tights and a black shirt and red and white around the neck and I am apparently sitting in the midst of a nest of ballet dancers. Exit the purple tutus. Eight



men in grey, eight women in grey, four men in black, four women in purple. Heraldic music, a procession, and I know this music very well but I do not know the name. When next I am at NYU I must listen to the "Suite No. 3 for Orchestra" carefully. And now "the prince" is dancing with "the heroine" and the world has just disappeared and that was lovely and this music is from "Swan Lake." Three bouquets: one for van Hamel to hold in her arms and a wreath for the Prince and a potted number for the heroine. And the world contains only twenty-six people. There are only twenty-six people in the world. Only at the end of "Theme and Variations" were the music and the dancing "harmonious." Tchaikovsky was being used as a vehicle during most of "Theme and Variations" and that is particularly irritating. I hope that Makarova and Bruhn don't obliterate the Mahler. What will happen if someone spits in the Ganges? What will happen if someone spits in the Ganges? There comes the orchestra. What are those bits of paper? Is it possible that they are supposed to be leaves? Copper jump suits. Mahler is being used. Mahler is being used. Neumeier has made a great mistake. Mahler is being used: violation. The lighting at the beginning and the end was well executed--steel blue/grey. The choreography is egregious. Neumeier's understanding of Mahler is puerile. One might expect more from un-tutored mastodons. The "Adagietto" from Mahler's Symphony No. 5 is being violated. If Neumeier was intent on having the "Adagietto" from Symphony No. 5 for musical "background" (the statute is being choked by the drapery), he should have had the perspicacity to make it a pas de deux in which the dancers, either male or female, do not literally touch each other. The orchestra performed beautifully. Finis. Yellow roses for Makarova and a wreath for Bruhn made out of carnations, and there goes a bouquet tossed from the audience and why didn't Neumeier concentrate on visual communication? Why did he have the ballet begin and end with "maple-syrup" leaves slowly drifting to the mottled stage? John Neumeier has spit in the Ganges. John Neumeier's crime is unforgivable. John Neumeier has made the "Adagietto" from Gustav

Mahler's Symphony No. 5 into something "nostalgic." Visconti understands Gustav Mahler's Symphony No. 5. The song from Kindertotenlieder which is the basis of the "Adagietto" is as follows:

O eyes, now indeed I see why many a time you shot forth such dark flames towards me, as though to gather your whole power into one look.

Yet I never guessed, because mists, woven by blinding fate, surrounded me, that that beam was sent for your homecoming to the land whence all beams come.

You wanted to say to me with your shining: we would gladly stay near you! But that is forbidden to us by fate. So look at us, for we shall soon be far from you!

What are only eyes to you today will be only stars in future nights.

Visconti must know about this song. Death in Venice proves that he does. Visconti understands Mahler. Thomas Mann understands Mahler. Visconti understands Thomas Mann.

"There can be no relation more strange, more critical, than between two beings who know each other only with their eyes, who meet daily, yes, even hourly, eye each other with a fixed regard, and yet by some whim or freak of convention feel constrained to act like strangers. Uneasiness rules between them, unslaked curiosity, a hysterical desire to give rein to their suppressed impulse to recognize and address each other; even, actually, a sort of strained but mutual regard. For one human being instinctively feels respect and love for another human being so long as he does not know him well enough to judge him; and that he does not, the craving he feels is evidence." Death in Venice, Thomas Mann.

John Neumeier might well have used the above statement by Thomas Mann as the scenario for "Epilogue." In its stead he has apparently used a sentimental narration in which the relationship between the two individuals is not visual, but, rather, tactile. John Neumeier's lack of comprehension of the music of Gustav Mahler is appalling. Neumeier has spit in the Ganges. Neumeier

has spit in the Ganges. What is the relationship between a musical program and a musical composition? What, in other words, are the possible kinds of program music? Three possible situations immediately come to mind: (1) the music is related in a one-to-one manner to a specific and verbalized program or text--Mendelssohn's A Midsummer Night's Dream, Schubert's incidental music to Rosamunde; (2) the music is related in a one-to-one manner to a specific idea. The "Nocturnes" of Debussy are a good example of this second kind of program music. "Nuages," according to the composer, portrays the "unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white." "Sirènes" portrays "the sea and its innumerable rhythms; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; they laugh, and the song passes on." (3) the music is related in a one-to-one, although indirect, manner to a specific and verbalized program or text. Examples of this third kind of program music are numerous. The slow movement of the Brahms Concerto No. 2 in B-flat major for piano and orchestra, for example, begins with a melody for solo cello which, in fact, is a melody created by Brahms in his earlier song "Immer leiser wird mein Schlummer." That same melody is similarly quoted by other instruments in this slow movement. In the Rhapsody on a Theme of Paganini for piano and orchestra of Serge Rachmaninoff (24 variations on the theme of the Paganini "Caprice No. 24"), the composer uses--in the seventh, tenth, and twenty-fourth variations--the melody of the medieval hymn "Dies Irae"--in the 7th and 10th variation it is heard in the piano, while the orchestra offers alterations on the Paganini theme as background; in the 24th variation it is heard in the brass and strings while the piano offers the theme of Paganini. The beginning of the Finale of Mahler's Symphony No. 5 in C-sharp minor, the Adagietto, is melodically derived from the second song of Kindertotenlieder of Mahler--"Nun seh' ich wohl, warum so dunkle Flammen Ihr sprühtet mir in manchem Augenblicke." When the music is related in a one-to-one manner to a specific and verbalized program or text--the first kind of program music--the composer is, to a certain extent, bound by



the text. Titania and Puck, for example, cannot be ignored by the composer who writes incidental music for the Shakespearean play A Midsummer Night's Dream. By the same token, a choreographer could not ignore those ~~same~~ <sup>two</sup> characters were he to use the Shakespearean play as a basis for a choreographic presentation. The choreographer who uses a specific and verbalized text as a basis for a choreographic presentation, like the composer who uses a specific and verbalized text as a basis for a musical presentation, must represent the principal facts of that text. (It would be naive to expect a literal restatement of all of the facts.) When the music is related in a one-to-one manner to a specific idea--the second kind of program music--the composer's efforts are directed by that idea. The degree of freedom on the part of the composer in this instance is, of course, greater than when a specific and verbalized text exists. The specific idea which guided Debussy's writing of "Nuages" was the desire to portray "the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white." If one were to choreograph this Nocturne of Debussy one could not ignore that explicitly articulated authorial intent and the musical composition which resulted. (We must assume, of course, that that intent has been articulated in the aesthetic form of the finished work. If not, it is a question of the authorial fallacy.) The choreographer must acknowledge the fact that Debussy's "Nuages" is a portrayal of "the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white." The organizing idea of the music--which is clear from the aesthetic form of the music itself and, in this case, is made explicit by the specific statement by the composer--cannot be ignored by the choreographer. The particular manner in which that idea might be choreographed is not explicit, and, therefore, the choreographer is free to choose his means. When the music is related in a one-to-one, although indirect, manner to specific and verbalized program or text--the third category of program music suggested above--the composer, in quoting a previously written text, either by himself or by another artist,



cannot ignore the intent of the previously written and independent work that is here being quoted. The song "Immer leiser wird mein Schlummer," when quoted melodically in the slow movement of the Brahms B-flat major Piano Concerto, is not only modified by the new context within which it is found, but also modifies that context and our understanding of that context. Similarly, the original intent of the "Dies Irae" cannot be forgotten when it is heard in the 7th, 10th and 24th variations of the Rachmaninoff Rhapsody on a Theme of Paganini. By the same token, one cannot forget who Henri de Marsay is each time that he re-appears in La Comedie-Humaine of Balzac (Henri de Marsay figures in at least 24 separate novels of that series). When he re-appears for the 24th time we cannot forget what he represents, believes and has done in the 23 earlier novels. The same is true for the song "Nun seh'ich wohl, warum so dunkle Flammen Ihr sprühtet mir in manchem Augenblicke" when quoted in the Adagietto of Mahler's Symphony No. 5 in C-sharp minor. The specific intent of that song cannot be forgotten when hearing the Adagietto of that Mahler symphony. The relationship of that song to the Adagietto in question, although indirect, is one-to-one. If one were to choreograph that Adagietto, as John Neumeier has done in the ballet Epilogue, one would have to acknowledge not only the aesthetic form of the Adagietto itself, but also the form and content of the song from Kindertotenlieder which provides the melodic basis of that orchestral movement, neither of which has John Neumeier done in choreographing Epilogue. Neumeier has spit in the Ganges. His crime is unforgivable. And now it will be the music of Ernest Chausson ("Poème") and the ballet is entitled Jardin aux Lilas and they have forgotten the accent on "Poème" in program. The subject of this ballet seems to be a triangle: the first three characters form a triangle--Caroline, the bride-to-be, Her Lover, and The Man She Must Marry. Most interesting that these characters' names are sentences or phrases or clauses. One of the characters is "An Episcde in His Past." We should all be sentences and not names. When ten people were together they would be more than a collection of ten names, they would

be a paragraph or a poem. And this set has a very tropical or perhaps jungle feeling and the lilacs look like magnolias. Solo violin, solo dancer. This domestic triangle is being superimposed on nature and unity is superimposed on chaos and unity in nature is only an illusion. The "Prince" looks like he is wearing a football jersey. The Chausson music is not being used as the music of Tchaikovsky and Mahler was earlier used. Chausson's "Poème" (world première, April 4, 1897, in Paris by Eugène Ysaÿe and the Colonne Orchestra) is not programmatic, either directly or indirectly. The choreographer is not bound by any text. He is bound only by the spirit of the "Poème"--which is manifest in the aesthetic form of the musical composition itself. Antony Tudor's choreography is a success. There is a harmony between the music of Chausson and the choreography created by Tudor. It is conceivable that ten different ballets could be written which would be harmonious with the Chausson "Poème." Allegories can be explained. Symbols can only be interpreted. Similie--allegory. Metaphor--symbol. Beethoven's Sonata in A major for Cello and Piano, Opus 69 could be a ballet. One need only remember that a piccolo is not thunder, and that thunder is not a piccolo. And this set reminds me of Douanier Rousseau's jungle paintings. Thomas Mann's crouching tiger, where are you? One bouquet for her and none for him and now the violinist is taking a solo bow on the stage and it is like the conductor's bow--life looks awkward in the midst of art. The violinist, like some Greek god, is carrying his attribute and next is Stravinsky. I have never heard this work, "Les Noces," before. Here the composer has supplied both the program and the music, and harmony, if one can use the word in this context, should reign supreme. And the program says that "Stravinsky uses as material for Les Noces the ritualistic elements found in the ancient customs and traditions of Russian peasant weddings, but reserved the right to use them with absolute freedom, paying little heed to ethnographical considerations. His purpose was not to reproduce the wedding or show a staged dramatization with descriptive music, but rather to present a ritualized abstraction of its essences, customs and tempers. The text is adapted from folk songs and popular verse,

typical wedding remarks, cliches of conversations, but again they are not used realistically but rather as a collage of the words spoken or sung during these traditional rites. . . ." And the musicians are on stage and not in the pit and all the instruments are percussion instruments and no strings. The "hair dance" is very ethnic and I don't like folk dancing and this score is wonderful and I like the idea that all the musicians bowed to the house before the work began. Jerome Robbins also did the choreography to "West Side Story." Stravinsky's peasant wedding will exist long after there are no more peasant weddings. "Les Noces" has a prehistoric sound to it. This wedding is prehistoric and by means of four pianos, a xylophone, timpani and assorted percussion instruments and a chorus we are literally in a cave and Plato has not yet made his appearance. A bouquet of flowers for the bride and there is no recording of "Les Noces" in Russian according to someone to my left. And "For a million springs, the grass has risen outside the cave, and quelled the blood of the hunt. Still, the mouthpiece of tribes repeats its magical rites in dark ignorance."



BALLET THEATRE FOUNDATION, INC.  
in association with  
City Center of Music & Drama, Inc.  
presents

# AMERICAN BALLET THEATRE

LUCIA CHASE and OLIVER SMITH, DIRECTORS  
ANTONY TUDOR, ASSOCIATE DIRECTOR

Monday Evening, July 14, 1975

## Swan Lake

Ballet in Four Acts

Music by Peter Ilich Tchaikovsky

Choreography by Marius Petipa and Lev Ivanov

Staged and Directed by David Blair

Choreography for the Peasant Dance, Goblet Dance, Act I, the Neopolitan Dance  
and revised Spanish Dance, Act III, and the storm Scene, Act IV by David Blair

Scenery by Oliver Smith

Costumes by Freddy Wittop

Lighting by Jean Rosenthal

### ACT I

*A meadow near the Castle. Afternoon*

Prince Siegfried has organized a hunting party to celebrate his twenty-first birthday. The peasants of the district have been given a holiday and have arranged a picnic which the Prince has promised to attend. The picnic is interrupted by the arrival of the Princess-Mother who reminds her son that it is his duty at his coming-of-age ball to choose a bride from one of six eligible Princesses. As the day draws to a close, the peasants take their leave, and the Prince, sad at the thought of his carefree youth slipping from him, is roused out of his mood by Benno, who has sighted a flight of swans. The Prince, deciding the night is still to be enjoyed, orders pursuit, and the hunters leave.

### ACT II

*Some hours later. By the Lake.*

1. First the hunters and then the Prince arrive. The swans have eluded them, and the Prince declares he wishes to go no farther but urges the others to continue. Left alone, he suddenly sees a magnificent Swan in flight. His enthusiasm is again aroused and he carefully takes aim. To his astonishment, the bird transforms into a most beautiful girl, and he withdraws into the trees to observe her. Unable to restrain his curiosity, he reveals himself, only to startle and frighten her. He assures her he will do her no harm and asks her to explain the marvel he has just seen. Impressed by his gentleness, she unburdens the story of her plight. She tells him she is a Princess of high birth who fell under the spell of an evil sorcerer, and now her fate is to be a Swan; and only in the hours of darkness may she assume her human guise. Indeed, this very lake is filled with her mother's tears. She tells him she is condemned for eternity, and only if a virgin youth swears eternal fidelity to her and marries her can she find release. Only then can the spell be broken. But if he should forswear her, then she must be a Swan forever. Siegfried, instantly overcome by love, declares he is indeed that youth and will be faithful to her forever. At that moment, the sorcerer appears. The Prince in his passion reaches for his crossbow but Odette immediately protects the sorcerer with her body, for she knows that if he is killed before the spell is broken, she too will die. The sorcerer disappears, and she slips away from the Prince into the forest.

2. Benno discovers a flock of swans and immediately summons the hunting party for the sport. The Prince's timely arrival prevents the shooting of the enchanted maidens. He tells them what he has learned and suggests that they return to the Castle.

3. Now Odette and Siegfried are alone. Siegfried realizes his destiny is changed. Dawn approaches and Odette is compelled by the spell to return to her guise as a Swan. Siegfried is left distraught.



## ACT III

*The next night. The Great Hall.*

Guests assemble for the birthday ball from many royal houses, each bringing a Princess eligible for the Prince's hand in marriage. As the evening continues, the Prince sinks more into despair at the choice he will have to make. At the moment of decision, a fanfare announces the arrival of the Baron von Rothbart and his daughter Odile, disguised as Odette. The Prince, being convinced he is with his beloved, declares to all his true fidelity. Too late, he realizes he is the victim of a terrible plot. He rushes into the night.

## ACT IV

*The lakeside. That night.*

The Swan-maidens are anxious at the disappearance of Odette. She returns and tells of Rothbart's treachery; before dawn, she intends to die. A great storm rages. Siegfried bursting into the glade, discovers her and begs her forgiveness.

As dawn approaches, Rothbart appears again in his disguise as a sorcerer. Odette tells Siegfried she must kill herself, or she will forever be a Swan. Siegfried knowing that his destiny is forever changed by Odile, declares he will die with her, thus breaking the power of von Rothbart. The lovers throw themselves into the lake. Rothbart is mortally struck and his power ended.

*Apothesis*

The lovers are united in life after death.

*Odette-Odile* Natalia Makarova*Prince Siegfried* Ivan Nagy*The Princess-Mother* Lucia Chase*Wolfgang, former tutor to the Prince* Buddy Balough*Benno* David Coll*Von Rothbart* Marcos Paredes

## Act I.

*Pas de Trois* Hilda Morales, Kristine Elliott,  
David Coll*A Peasant Girl* Susan Jones*Peasant Girls and Boys* Misses Ashton, Barth, Hale, Kovak,  
Kuchera, Mayer, Popeleski, Rhodes,  
Roberge, Warner, Wesche  
Messrs. de la Pena, Gustafson, Haigen,  
Hughes, Maple, Peterson*Aristocrats* Misses Blaisdell, Frazer, Johansson, Maule,  
O'Neal, Provancha, Shibata, Whitaker, Youskevitch  
Messrs. Foster, Lee, Marshall, Owen,  
Schafer, Self, Tippet

Ladies of the Court and Huntsmen

## INTERMISSION

## Act II.

*Two Swans* Deborah Dobson and Jolinda Menendez*Cygnets* Elizabeth Ashton, Hilda Morales,  
Marianna Tcherkassky, Denise Warner*Swans* Misses Barth, Blaisdell, Frazer, Hale, Harvey,  
Jackson, Johansson, Jones, Kovak, Kuchera,  
Maule, Mayer, O'Neal, Popeleski, Provancha,  
Rhodes, Roberge, Spizzo, Whitaker, Wesche  
Huntsmen

## INTERMISSION

## Act III.

Master of Ceremonies Richard Schafer

**Czardas** Nanette Glushak and David Wayne  
 Melissa Hale, Francia Kovak,  
 Giselle Roberge, Janet Shibata  
 Kenneth Hughes, Charles Maple,  
 Kirk Peterson, Kevin Self

**Spanish Dance** Bonnie Mathis, Maria Youskevitch,  
 William Carter, Frank Smith

**Neapolitan Dance** Elizabeth Ashton, Linda Kuchera,  
 Susan Jones, Denise Warner,  
 Kevin Haigen, Warren Conover

**Mazurka** Marie Johansson, Sara Maule, Janet Popeleski,  
 Patricia Wesche, Rory Foster, Rodney Gustafson,  
 Keith Lee, Dennis Marshall, Michael Owen

**Princesses** Misses Blaisdell, Mayer, Menendez,  
 Provancha, Rhodes, Whitaker

Black Swan Pas de Deux Odile and the Prince

Ladies and Gentlemen of the Court

## INTERMISSION

## Act IV.

Swans and Cygnets

Conductor: Akira Endo

## AMERICAN BALLET THEATRE ORCHESTRA

Orchestra Personnel listed alphabetically after principals.

<b>VIOLINS</b> Israel Chorberg— Concertmaster Joseph Diamante— Associate Concertmaster Otto Frohn—Principal Maurice Ancher Alexander Cores June De Forest Anne Fryer Jerre Gibson Martha Marshall Allan Martin Barbara Randall Meyer Schumitzky Shirley Siegelman Robert Stoyanov Helen Strilec Dominic Vaz	<b>CELLOS</b> Daniel Morganstern— Principal Jonathan Abramowitz Stefan Auber Gregorio Follari Charles Moss Bruce Rogers	<b>CLARINETS</b> Fred Loeb—Principal James Douglas Wallace Kramer	Robert Hauck Robert Wright
<b>BASSES</b> Max Stern— Principal Jeffrey Levine	<b>FLUTES</b> Mary Waldeck—Principal Patricia Spencer Eve Dickens	<b>BASSOONS</b> Cyrus Segal—Principal Bernadette Zirkull Frank Schwartz	<b>TUBA</b> Lewis Waldeck
<b>VIOLAS</b> Susan Pray—Principal Barbara Baird Vincent Liota Christian Sander	<b>OBUES</b> Marsha Heller—Principal Doris Goltzer Harold Feldman	<b>FRENCH HORN</b> Brooks Tillotson— Principal Ray Alonge Dolores Loeb Frank Santonicola	<b>TYMPANI</b> Howard Van Hyning
		<b>TRUMPETS</b> James Stubbs—Principal Robert Lang	<b>PERCUSSION</b> Steve Silverman— Principal Paul Fine
		<b>TROMBONES</b> Porter Poindexter— Principal	<b>HARP</b> Francesca Corsi
			<b>PIANO</b> Howard Barr
			<b>CELESTE</b> Steve Rosenthal

Swan Lake, American Ballet Theatre, Monday Evening, July 14, 1975

(M-109)

. . . and Benno has spotted a flight of swans and Siegfried orders pursuit and when Siegfried first sees Odette she is in flight. She is a swan by day and Odette by night. Swan Lake is filled with the tears shed by the mother of Odette and Swan Lake enters my arterial system, my veinal system, my "nerve system" (as Kostya would say), and the year begins and the year ends. And in a few minutes the world created by Tchaikovsky will obliterate the rest of the world and that scene in Ken Russell's The Music Lovers in which the last few moments of "Swan Lake" are danced in a natural setting and Glenda Jackson has to have the plot explained to her and von Rothbart is there and Tchaikovsky's lover are there and the un-natural eclipses the natural, all that is now before me. This performance is sold out and that is the sound of the house microphone being turned on and the house manager is about to make an announcement and everyone is nervous, and we are all wondering who has cancelled and it was not a principal dancer and now the peasants are dancing. The peasants are the background against which this ballet is set. The peasants are the background against which the modern world is set. Siegfried is in green and yellow and brown boots and there's the Maypole and even play must be structured. They structure their play-world by means of a pole. They structure their play-world by means of a month. They structure their play-world by means of a day. And one of the directors of the American Ballet Theatre, Lucia Chase, is playing the role of The Princess-Mother and her role is very narrative-oriented. She does pantomime to advance the plot and The Princess-Mother helps to establish the background against which this ballet is set. Siegfried now has his bow and arrows and the peasants have already become scenery and the Pas de Trois is there. The arrow that Siegfried aims at Odette enters his own heart and now the forward narration of the ballet is stopped and the royalty are being entertained. Art within the context of art, a play within a play, a dance within a dance. The dog just barked and many of the people in the house gave forth a twitter. The dancers are all dancing for Siegfried and The Princess-Mother and we are the



spectators of the spectators and the performers and for whom are the dancers bowing. Again the majority of the house gives forth a nervous twitter when the old man gets drunk and he becomes gauche and quite human and the majority of the house is glad that he is human. The peasants imitate the royal entertainments and here life is copying art. Heraldic music and the aristocrats take their leave and just after they do the Swan theme is heard and where will the arrow land and in Act II the peasants are no more and we are in the metaphorical realm and Act I is a preparation for metaphor. The rest of the ballet emerges from the allegorical first act. The albatros is airborne and she will remain so until daybreak. Odette will not allow Siegfried to kill von Rothbart because he is the art-maker. He is the transition. Eighteen swans and eight more. Siegfried will not allow his men to kill the swans for they are the creation of the art-maker. Act II of Swan Lake has some of my favorite ensemble dancing of all time. The White Swan Adagio. Brava Makarova, Bravo Nagy. The Dance of the Cygnets and I inevitably think of that performance of Swan Lake in Lisner Auditorium in Washington, D. C. when I saw the four cygnets in the wings before their dance and I saw the four cygnets dance and I saw the four cygnets in the wings after the Dance of the Cygnets and reality becomes illusion and illusion becomes reality and where are we and it is form that is valuable. Makarova's back is incredible and according to one of the ballet-types to my left "the intermissions are shorter this year than they were last year." Siegfried will now be deceived by the Baron von Rothbart and his daughter Odile, disguised as Odette. The art-maker pursues his own end. A royal entertainment and the Prince and The Princess-Mother will be royally entertained and the forward motion of the ballet is momentarily halted. And we are with the Prince and The Princess-Mother. We are spectators. We are participants. The spectator is a participant and a dialectical relationship takes place. Odile and trombones and thirty-two fouettés--whirling icicles sweating magic and the world disappears. Odile and trombones and thirty-two fouettés--whirling icicles sweating magic and the world appears. Makarova



is an entirely different swan from Cynthia Gregory. The latter is more aristocratic and aloof and more to my taste. Makarova's soul is not visible. Odette has been betrayed and life is no longer bearable and she will free herself by death. "Weisst du auch, mein Freund, wohin ich dich führe? Im Feuer leuchtend liegt dort dein Herr, Siegfried, mein seliger Held. Dem Freunde zu folgen wieherst du freudig? Lockt dich zu ihm die lachende Lohe? Fühl' meine Brust auch, wie sie entbrennt; helles Feuer das Herz mir erfasst, ihn zu umschlingen, umschlossen von ihm, in mächtigster Minne vermählt ihm zu sein! Heiaho! Grane! Grüss' deinen Herren!" And Emma goes to Bournisien and Virginia Woolf walks to the river Ouse and harmony prevails. Eighteen swans are the only inhabitants of the world. Five or six bouquets are there and they are for Odette. Two bouquets are carried on, one is red and one is white and they are both for her and the Prince is presented with a white wreath and an armful of loose flowers was just thrown and the Prince is Odette's flower attendant. The Prince kisses the hand of Odette and the house goes wild. Solo bow for the Prince and two bouquets are thrown from the house and a solo bow for Odette and three bouquets are thrown from the house. They both bow and two more bouquets are thrown and they both bow again and one more bouquet is thrown and Flosshilda holds up the recovered ring joyously and the Rhine returns to its bed and the waters are calm and the heroes and the gods are seen sitting in the Hall of Valhalla. Bright flames seize on the abode of the gods. Baron von Rothbart is no more. Benno has spotted a flight of swans and Siegfried orders pursuit and when Siegfried first sees Odette she is in flight. . .

534

JULY 18, 1975

# **New York Shakespeare Festival**

DELACORTE THEATER      CENTRAL PARK      SUMMER 1975

JOSEPH PAPP

PRESENTS

WILLIAM SHAKESPEARE'S

## **HAMLET**

Directed by MICHAEL RUDMAN

Setting by SANTO LOQUASTO

Costumes by ALBERT WOLSKY

Lighting by MARTIN ARONSTEIN

Fight Sequences by ERIK FREDRICKSEN

Percussion Score by HERBERT HARRIS

Danish Anthem by NORMAN L. BERMAN

Associate Producer BERNARD GERSTEN

### THE CAST

CLAUDIUS, King of Denmark .....	Robert Burr
GERTRUDE, Queen of Denmark, Hamlet's Mother.....	Ruby Dee
HAMLET, Son of the Late King, Nephew of Claudius.....	Sam Waterston
POLONIUS, Secretary of State .....	Larry Gates
LAERTES, Son of Polonius .....	John Lithgow
OPHELIA, Daughter of Polonius .....	Andrea Marcovicci
HORATIO, a friend to Hamlet .....	James Cahill
VOLTEMAND, an ambassador .....	Jaraes Gallery
ROSENCRANTZ, a friend to Hamlet .....	Douglas Stender
GUILDENSTERN, a friend to Hamlet .....	John Heard
MARCELLUS .....	Mark Metcalf
FRANCISCO .....	Richard Brestoff
REYNALDO .....	Bruce McGill
FIRST GRAVEDIGGER .....	Larry Gates
SECOND GRAVEDIGGER .....	Douglas Stender
A PRIEST .....	John Heard
FORTINBRAS, Prince of Norway .....	Franklyn Seales
A CAPTAIN TO FORTINBRAS .....	Hannibal Penney, Jr.
GHOST of Hamlet's Father, King Hamlet .....	Robert Burr
MILITARY AIDES TO THE KING .....	Richard Brestoff, Graham Beckel, Ray Munro, Cleveland O'Neal III, John Rowe
PLAYER KING .....	John Lithgow
PLAYER QUEEN .....	Franklyn Seales
A MURDERER .....	Ralph Byers
PROLOGUE .....	Stephen Lang
DUMB SHOW KING .....	Mark Metcalf
DUMB SHOW QUEEN .....	Hannibal Penney, Jr.
DUMB SHOW MURDERER .....	Ralph Byers
COMPANY MANAGER .....	Vance Mizelle
TECHNICAL DIRECTOR .....	Ernest Austin
STAGE HANDS .....	Michael Cutt, Reggie Johnson, Jack R. Marks, Ken Marshall, Peter Van Norden
APPRENTICE ACTOR .....	Nancy Campbell

The first act will run approximately one hour forty five minutes

The second act will run approximately one hour twenty minutes

*There will be one fifteen minute intermission*

UNDERSTUDIES: Norwegian Capt., Dumb Show Queen — Graham Beckel; Player King — Richard Brestoff; Ophelia — Nancy Campbell; 2nd Gravedigger — Michael Cutt; Claudius — Erik Fredricksen; Polonius, 1st Gravedigger — James Gallery; Hamlet — John Heard; Horatio — Reggie Johnson; Rosencrantz — Stephen Lang; Marcellus, Dumb Show King — Ken Marshall; Laertes — Mark Metcalf; Reynaldo — Ray Munro; Voltemand — Peter Van Norden; Player Queen, Fortinbras — Cleveland O'Neal; Guildenstern, Priest — John Rowe.  
Undersudies never substitute for listed players unless a specific announcement for the appearance is made at the time of performance.

Produced in cooperation with the City of New York, Hon. Abraham D. Beame, Mayor; Hon. Edwin L. Weisl, Administrator PRCA.

These performances are made possible in part with support from the New York State Council on the Arts and the National Endowment for the Arts.



Hamlet, New York Shakespeare Festival, July 18, 1975.  
(Section O, Row H, seat 7), Delacorte Theatre, Central Park.

The king will enter and the king will exit and this is the way it was and will be and the play will make the frame and the frame is there and le monde du prince va s'imposer on the present world and nous attendons l'arrivée du prince et ceci n'est pas un ballet. Who are those soldiers? They are the prelude and the prelude is the trait d'union entre le monde que nous habitons et celui qui sera créé par les acteurs et le silence nous entourne et nous attendons. The world première of Mahler's Symphony No. 8 was in Munich and the whole audience rose and applauded the conductor who would re-create the world. "Who's there?" "Long live the king!" and why do they look like Nazis and "This bodes some strange eruption to our state" (Horatio) and why has this play been up-dated and how is it possible that they can articulate so many words so rapidly and so beautifully and "We pray you (Hamlet), throw to earth this unprevailing woe." And Hamlet is entreated not to return to Wittenburg and his studies. "Ah, that this too too solid flesh would. . . Frailty thy name is woman" (Hamlet) and those lines came off very well. Hamlet was probably first performed outside and so I am seeing it now. The ghost of King Hamlet--the supernatural enters the realm of the natural. "All is not well" (Hamlet). There is Ophelia and the last time I saw Ophelia she was in Donald's garden in London and Twiggy had come for a visit. "I am native here and to the manor born." The ghost of King Hamlet implores his son to "Revenge this murder most foul." The magic potion enters the ear here; the magic potion enters the eyelids in A Midsummer Night's Dream. The orifices of the body are vulnerable and the audience has presently decided to snicker and twitter because "Something is rotten in the state of Denmark." Most people insist on judging art by the standards of life and Hamlet informs Horatio that "There are more things in heaven and earth than are dreamt of in your philosophy Horatio." Polonius is a wonderful character. He is a grammarian and he hears himself talking and



he comments on what he has here to say and the character talks back to the author and art examines itself. Polonius: "What do you read my lord?" Hamlet: "Words words." Polonius and Hamlet are pre-occupied with words. Hamlet and Polonius are pre-occupied with words. Polonius: "I now humbly take my leave of you my lord." Hamlet: "There is nothing with which I would more willingly part." Hamlet: "I could be bounded in a nutshell and count myself a king of infinite space." Hamlet is free. Hamlet is free even though he inhabits "the most vile of prisons." Words are freedom. Hamlet: "He that plays the king shall be welcome." And now the players are there and the play-within-the-play is about to begin. Hamlet and Polonius believe in the same fictions. Hamlet is deliberately delivering lines on the inner-stage and twelve to sixteen lines will be inserted into the inner-play by the outer-character Hamlet and Hamlet will avenge the murder of King Hamlet. Claudius and Gertrude will fall into an aesthetic trap laid by Hamlet. Claudius and Gertrude will do so because they will under-distance the inner play and that will happen tomorrow. Art will be used to serve the purposes of life. Hamlet advises the inner-characters not to exaggerate but "Hold up a mirror to nature." The inner play becomes art and the outer play becomes reality and where does that leave the fifteen hundred spectators here assembled. Art solves life. Art shapes life. Art solves life. Art shapes life. Art solves life. Art shapes life. Denmark will be put back in order by means of art. The murder of King Hamlet has produced chaos in the state of Denmark. The only way to learn about life is to study art. Hamlet: "I am not a pipe to be played on." Hamlet: "I will speak daggers to her but use none." Hamlet creates his own characters by means of art. Claudius-the-murderer is the creation of Hamlet. Hamlet looks on his creation and we look on Hamlet. Shakespeare looks on his creation and we look on Hamlet. Hamlet's mother cannot see the supernatural (the ghos<sup>t</sup>) nor can she tolerate art and that is why Claudius and Gertrude want to send Hamlet to England. Hamlet: "I am mad in craft." Ophelia is playing with dolls and Laertes is her brother and they are the children of Polonius. Hamlet

admires the skull of Yorick, the court jester who has been dead for twenty-three years. Hamlet the word-jester admires Yorick the court jester. Bluebirds always recognize bluebirds. Hamlet and Laertes are dueling--formalized anger and hate. Hamlet: "I am dead Horatio." Horatio: "Good night sweet Prince, flights of angels sing thee to thy rest." Unity has been created out of chaos: and the strange eruption in the state of Denmark is no more. Art: and the strange eruption in the state of Denmark is no more.

539

July 29, 1975

**New York Shakespeare Festival**

DELACORTE THEATER    CENTRAL PARK    SUMMER 1975

JOSEPH PAPP

PRESENTS

WILLIAM SHAKESPEARE'S

**THE COMEDY OF ERRORS**

Directed by JOHN PASQUIN

Music by PETER LINK

Setting and Costumes by SANTO LOQUASTO

Lighting by MARTIN ARONSTEIN

Choreography by ELIZABETH KEEN

Associate Producer BERNARD GERSTEN



**THE CAST**  
(in order of speaking)

BODYGUARD #1 .....	Ted Danson
BODYGUARD #2 .....	Peter Iacangelo
EGEON, a merchant of Syracuse .....	Leonardo Cimino
SOLINUS, Duke of Ephesus .....	John Seitz
A MERCHANT .....	Laurie Faso
A MERCHANT .....	Paul Kreppel
ANTIPHOLUS of Syracuse .....	Don Scardino
DROMIO of Syracuse .....	Michael Tucker
DROMIO of Ephesus .....	Larry Block
ADRIANA, wife to Antipholus of Ephesus .....	June Gable
LUCIANA, sister to Adriana .....	Blair Brown
ANTIPHOLUS of Ephesus .....	John Christopher Jones
BALTHAZAR, a merchant .....	Danny DeVito
LUCE (NELL), a servant to Adriana .....	Susan Peretz
ANGELO, a goldsmith .....	Pierre Epstein
A COURTESAN .....	Linda Lavin
DR. PINCH, a schoolmaster and a conjurer .....	Jeffrey Jones
EMILIA, an Abbess at Ephesus .....	Anita Dangler
TOWNSPEOPLE, VENDORS, PROSTITUTES, ETC.: .....	Maggie Askew, Roxanne Hart, Terri King, Charles McCaughan, Thom McCleister, Harlan Schneider, Kas Self.

MUSICIANS: Conductor, tack piano, concertina, trombone, organ—Peter Phillips; drums, percussion, vibes — Henry Jaramillo; flute, clarinet, saxophone — Richard Meldonian; violin — Max Ellen; string bass, tuba — Austin Wallace.

Time: The Thirties      Place: Ephesus, a small Italian village

THE COMEDY OF ERRORS is performed without an intermission

UNDERSTUDIES: Abbess, Courtesan — Maggie Askew; Dr. Pinch — Ted Danson; Solinus — Danny DeVito; Egeon — Pierre Epstein; Angelo — Laurie Faso; Luciana — Roxanne Hart; Balthazar — Peter Iacangelo; Nell — Terri King; Bodyguard #1 — Paul Kreppel; Antipholus of Ephesus and Syracuse — Charles McCaughan; Bodyguard #2 — Thom McCleister; Dromio of Ephesus and Syracuse — Harlan Schneider; Adriana — Kas Self.  
Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of performance.

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The Comedy of Errors, New York Shakespeare Festival, July 29, 1975  
(Section D, Row H, Seat 2: Delacorte Theatre, Central Park)

The set is rotating and the stage is rotating and commedia dell'arte characters are everywhere and Ephesus and Syracuse are rivals and each has its own territory and this convention is used in Romeo and Juliette. Egeon introduces the fable and reality will be the backdrop. Chaos is here superimposed on order and Egeon has been apprehended and has escaped the citizens of Ephesus by pretending he was a statue. Art, for most people, is non-existent. The character in the clock tower is watching what is going on on stage with a camera and a pair of binoculars. Multiple perspective. June Gable is playing the part of Adriana, wife to Antipholus of Ephesus and she is wonderful. Her interpretation is very Spanish and very Martha Raye and very successful. She keeps talking about her fading beauty and now she has a giant meat cleaver and she offers the following: "I live unstained!" She performs for the other characters in the play who now applaud her and throw flowers and yell brava and her performance is simultaneously applauded by the audience. Shakespeare's theatre is about theatre. As she performs, Adriana asks the prostitutes (spelled "propstitutes" in the program) for approval and they grant it and applaud. Shakespeare is a master at dealing with his audience's needs but never gratuitously caters to those needs. I wonder how much of this farting and crotch grabbing and defecation is in the actual text. John Pasquin is, I get the impression, freely re-writing Shakespeare. Three farting scenes in one play is over-doing it. "Go, get you from the door." And now a peasant female is throwing eggplants and other fruit at one of the characters and it is very funny. The music is like that in  $8\frac{1}{2}$  and a circus feeling is often here created. Nuns in procession suddenly appear and disappear. "Do you know me sir, am I Dromio?" What is real? What is sur-real? What is ir-real? Two sets of twins are mixed up and the confusion is rampant. Dromio remarks that "the whole world is to be found on Nell's body. The sign in the cafe says "Andato a Pranzo"; a chain a rope a chain a rope. Egeon is now wearing a gorilla suit.

Fictional characters putting on costumes to confuse other fictional characters. "Here we wander in delusions." And now Dromio is wandering about in the audience and art is being mixed with reality and this is interesting but I get the feeling that the statue is being choked by the drapery. The confusion is so rampant that the conjurer and schoolmaster is called in and Dr. Pinch is going to establish order. The conjurer and his assistants get confused in their conjuring and many unexpected things are being conjured up. The conjurer is the play-write and the conjurer is making sense out of reality. This conjurer is Shakespeare. Hamlet is Shakespeare. "By this I think the dial points to five." Only after that line has been delivered does the dial point to five--the lack of synchronization is instructive. Theatre examining theatre. Egeon's feet are now in a cement block and he is being wheeled around on one of those two-wheeled tools used for moving heavy pieces of furniture, for example. Clowns, actresses, prostitutes, nuns, men in white suits, people carrying umbrellas, soldiers, flower sellers--the Fellini circus feeling. The two sets of twins are now on stage. "Which is the natural man and which is the image?" Where is the line drawn between the theatre and the non-theatre. What is illusion and what is not illusion. The Abbess at Ephesus is not an abbess and she has been wearing a costume from the beginning and the abbess and the gorilla are the parents of Antipholus of Syracuse and Antipholus of Ephesus. Order has been restored and the play ends with an enthusiastic Fellini-like dance procession dance. This play is a structure for merriment. These players are merry but the production has to be toned down somewhat or it will choke itself in its own drapery--the gunshots, the farting, the defecation, the slapstick can be overpowering and at times obliterate the supporting structure. This play is not only for the groundlings. John Pasquin is overly-concerned with the groundlings and unless his orientation shifts in the period between the present and the official opening of The Comedy of Errors, this production will quickly die, not because of any

crimes committed, but, rather, because of what Ulysses (speaking to Hector) refers to as "fautes":

"Ce n'est pas par des crimes qu'un peuple se met en situation fausse avec son destin, mais par des fautes. Son armée est forte, sa caisse abondante, ses poètes en plein fonctionnement. Mais un jour, on ne sait pourquoi, du fait que ses citoyens coupent méchamment les arbres, que son prince enlève vilainement une femme, que ses enfants adoptent une mauvaise turbulence, il est perdu. Les nations, comme les hommes, meurent d'imperceptibles impolitesses. C'est à leur façon d'éternuer ou d'écouler leurs talons que se reconnaissent les peuples condamnés. . . Vous avez sans doute mal enlevé Hélène. . ."

Jean Giraudoux, La Guerre de Troie n'aura pas lieu  
(Act II, xiii)



Friday Evening, August 8, 1975

# Swan Lake

Ballet in Four Acts

Music by Peter Ilich Tchaikovsky

Choreography by Marius Petipa and Lev Ivanov

Staged and Directed by David Blair

Choreography for the Peasant Dance, Goblet Dance, Act I, the Neopolitan Dance and revised Spanish Dance, Act III, and the storm Scene, Act IV by David Blair

Scenery by Oliver Smith

Costumes by Freddy Wittop

Lighting by Jean Rosenthal

*Odette-Odile* Cynthia Gregory  
*Prince Siegfried* Ivan Nagy  
*The Princess-Mother* Lucia Chase  
*Wolfgang, former tutor to the Prince* Buddy Balough  
*Benno* David Coll  
*Von Rothbart* Marcos Paredes  
*Act I.*  
*Pas de Trois* Kristine Elliott, Hilda Morales,  
David Coll  
*A Peasant Girl* Susan Jones

*Peasant Girls and Boys* Misses Ashton, Barth, Hale, Kovak,  
Kuchera, Mayer, Popeleski, Rhodes,  
Roberge, Warner, Wesche  
Messrs. de la Pena, Gustafson, Haigen,  
Hughes, Maple, Peterson  
*Aristocrats* Misses Dobson, Johansson, Frazer, Maule,  
O'Neal, Provancha, Shibata, Whitaker, Youskevitch  
Messrs Marshall, Owen, Schafer,  
Self, Smith, Tippet

*Ladies of the Court and Huntsmen*

INTERMISSION

Act II.

*Two Swans* Deborah Dobson and Jolinda Menendez  
*Cygnets* Elizabeth Ashton, Cynthia Harvey,  
Hilda Morales, Denise Warner  
*Swans* Misses Barth, Brzorad, Frazer, Hale, Jackson,  
Johansson, Jones, Kovak, Kuchera, Maule,  
Mayer, O'Neal, Popeleski, Provancha, Prieta,  
Rhodes, Roberge, Shibata, Spizzo, Whitaker

*Huntsmen*

INTERMISSION

Act III.

*Master of Ceremonies* Richard Schafer  
*Czardas* Nanette Glushko, Dennis Wayne and  
Nina Brzorad, Melissa Hale,  
Francina Kovak, Giselle Roberge,  
Kenneth Hughes, Charles Maple,  
Kirk Peterson, Kevin Self

*Spanish Dance* Kim Highton, Maria Youskevitch,  
William Carter, Frank Smith

*Neopolitan Dance* Elizabeth Ashton, Linda Kuchera,  
Susan Jones, Denise Warner,  
Kevin Haigen, Warren Conover

*Mazurka* Marie Johansson, Sara Maule, Janet Popeleski,  
Patricia Wesche, Rory Foster, Rodney Gustafson,  
Clark Tippet, Dennis Marshall, Michael Owen

*Princesses* Misses Jackson, Mayer, O'Neal,  
Provancha, Rhodes, Whitaker

*Black Swan Pas de Deux* Odile and the Prince

*Ladies and Gentlemen of the Court*

INTERMISSION

Act IV.

*Swans and Cygnets*

Conductor: David Gilbert



Swan Lake, American Ballet Theatre, August 8, 1975 (M-105)

The co-incidence of my seeing Swan Lake danced tonight with the "form-ation" of Parade Harmonies: A Dialectical Self-Portrait is extraordinary. At 11 AM. this morning when I arrived at DeRay Library Bookbinders and first saw the five copies of PHADSP I experienced a state of being on seeing my own book which is not unlike that which I inevitably experience when I hear Nilsson sing the "Heil dir, Sonne! Heil dir, Licht! Heil dir, leuchtender Tag!" in the third act of Siegfried; or when Sieglinde thanks Brünnhilde ("O hehrstes Wunder! Herrlichste Maid! Dir Treuen dank ich heiligen Trost! Für ihn, den wir liebten, rett'ich das Liebste: meines Dankes Lohn lache dir einst! Lebe wohl! Dich segnet Sieglindes Weh!") for having saved her from the wrath of the approaching Wotan in the third act of Die Walküre; or when I hear the music of Gustav Mahler; or any other such moment in which life and death, experience and imagination, formless-ness and form, chaos and unity, are dialectically fused and held in a state of invisible suspension by the conceptual form of the "oeuvre esthetique." And Cynthia Gregory will dance Odette/Odile tonight and when the curtain goes up in a few minutes the raw materials of the work of art that is Swan Lake will be formal-ized. Each of the dancers that is now dans les coulisses is comparable to an unbound page. The rehearsals have all been completed. The snowpake has been put away and the zerox copies have been made and when the curtain goes up the "binding" process begins and when the curtain comes down at the end of the fourth act the form of Swan Lake will be complete and today I picked up Parade Harmonies: A Dialectical Self-Portrait from the DeRay Library Bookbinders. The creation of an esthetic form, "c'est l'acte le plus significatif et le plus pur dont l'être humain est capable." And there is the voice over the house speaker telling us that there will be some cast changes in Act II, but the principals are the same. And now the royal persons are arriving and the peasants are presenting them with garlands of leaves and a toast is being drunk: formal-ized nature, formal-ized drinking. The life of the peasants is also formal-ized: they are dancing. The distance between

formal-ized life and art is small. The distance between a harvest festival, for example, and a harvest play is small. The former easily becomes the latter. Those peasant girls will become swans in Act II. The Princess-Mother expects Siegfried to marry and perpetuate the social order but the arrow aimed by the Prince at the swan enters his own heart and the costumes for the Act I pas de trois always make the dancers look extremely short and young. I am very fond of the dance that the peasant girl does after the former tutor of the Prince's, Wolfgang, falls down with comic intent after the pas de trois. The aristocrats are more adept at formal behaviour than the peasants and as soon as the aristocrats leave the swan theme is heard. I can recall when Act I of Swan Lake used to seem long to me and now the whole ballet seems to take place in a few minutes. The over-distanced spectator, in most instances, would like the temporal movement of the work of art to be accelerated. The under-distanced spectator, in most instances, would like the temporal movement of the work of art to be decelerated. The appropriately-distanced spectator acknowledges the fact that the time-world of the work of art is the only time-world which exists and, therefore, must proceed at its own pace--that time-world, of course, being different for each work of art. The music at the beginning of Act II is identical to that at the conclusion of Act IV--the circle is completed, just as it is in the Overture to A Midsummer Night's Dream. Cynthia Gregory: tall, aristocratic, magnificent. Odette, Siegfried, Von Rothbart: a triangle. Eighteen swans: three equilateral triangles. Eighteen swans: a circle. And now the twenty-six swans will be the backdrop for the "white swan adagio." Brava Gregory! The trombone entrance at the conclusion of the "Dance of the Cygnets" is glorious--danced by two swans who appear to be extraordinarily tall. Act III is a royal entertainment for the most part. The peasants are admitted into "le lieu aristocratique"--only when the comportment of the peasants is formal-ized is it acceptable in "le lieu aristocratique." The Neapolitan Dance in the Third Act is my favorite peasant dance. In the Third Act of Swan Lake we, the spectators (i.e., the

aristocrats and the audience) watch the peasants formal-ize their comportment--they become a royal entertainment. The Mazurka---M-A-Z-U-R-K-A---and there is Odile and her greeting to the Princess-Mother is wonderfully formal: the aristocratic swan greets the aristocratic Princess-Mother. Thirty-two fouettes. Cynthia Gregory is capable of holding her body in magnificent equilibrium, in elegant suspension. She is neither a falling body bound by gravity nor is she a marble statue--she is both. She is a dialectic between human form and non-human form. Three bouquets: one for the magnificently aristocratic Cynthia Gregory and the other two for the two principal swans and another for Odette and suddenly hundreds of flowers are raining down from all the balconies and confetti is shimmering in the spot-lights and Odette looks like one of those figures in a snow-paper-weight. The circuit is completed. The glass is exactly half-full and half-empty and I am experiencing a state of being at the moment which is exactly like that which I experienced when I saw the five copies of Parade Harmonies: A Dialectical Self-Portrait this morning at eleven. "Heil dir, Sonne! Heil dir, Licht! Heil dir, leuchtender Tag!"



THE BALALAIKA SYMPHONIC ORCHESTRA

Alexander Kutin, Conductor

Martin Kalisky, Concert Master

DAMROSCH PARK-Lincoln Center, Tues. Eve 8:00 P.M.

August 12th, 1975

Caucasian Sketches N. Ippolitov Ivanov  
a. In the Village b. Procession of the Sarder  
Song of the Viking Guest, from opera "Sadko" Rimsky Korsakov  
Stanley Moskov, Bass  
Chloe and Daphnis Duet P. Tchaikovsky  
from opera Queen of Spades  
Elinor Amlen, Soprano, Barbara Bethune, Mezzo-Soprano  
Elege M. Glinka  
Barbara Bethune, Mezzo & Sosio Manzo Tenor  
Dos Gebet Yiddish Song, A Prayer, Words by I.L. Peretz  
Music by Janot S. Koskin  
Elia Patron, Bass  
Song of Odarka S. Hulak-Artemovsky  
from "A Dnieper Cossack beyond the Danube"  
Elinor Amlen, Soprano  
Duet of Odarka and Andrey "  
Barbara Bethune and Sosio Manzo  
Chardas Monti  
Lou Bole, Violin  
Jok Moldavian Dance  
INTERMISSION - 10 Minutes  
Ala Balalaika op 7 Nikolai Kotchetov  
Waltz of the Faun V. Andreyev

GROUP OF RUSSIAN FOLK SONGS

Stenka Raisin (from beyond the Island) Folk Song  
Stanley Moskov Bass  
The Wind Howls in the open field M. Glinka  
Elena Heimur, Soprano  
The Snow Ball Tree is Blooming I. Dunaevsky  
Barbara Bethune  
Moscow Nights V. Solovyov Sedoy  
Elinor Amlen, Elena Heimur, Barbara Bethune  
Bubensi A. Bakaleinikov  
Elinor Amlen, Soprano  
Song of the Volga Boatman Traditional  
Elia Patron, Bass  
White Whirlwind A. Varlamov  
Kaleenka Russian Folk Song  
Sosio Manzo, Tenor  
Bright Shines the Moon Andreyev  
Ruth Stillman Heller, Pianist Louis R. Pignataro, Stage Mgr.  
Carl Wiener, Artistic Director

Our Album of previously recorded concerts may be obtained from  
R. Kutin, 777-6198, also call same no. for BALALAIKA  
INSTRUCTION



## THE BALALAIKA SYMPHONIC ORCHESTRA

Alexander Kutin, Conductor

Martin Kalisky, Concert Master

DAMROSCH PARK-Lincoln Center, Tues. Eve 8:00 P.M.

August 12th, 1975

Caucasian Sketches N. Ippolitov Ivanov  
 a. In the Village b. Procession of the Sarder  
 Song of the Viking Guest, from opera "Sadko" Minsky Korsakov  
 Stanley Moskov, Bass  
 Chloe and Daphnis Duet P. Tchaikovsky  
 from opera Queen of Spades  
 Elinor Amlen, Soprano, Barbara Bethune, Mezzo-Soprano  
 Elegy M. Glinka  
 Barbara Bethune, Mezzo & Sosio Manzo Tenor  
 Dos Gebet Yiddish Song, A Prayer, Words by I.L. Peretz  
 Music by Janet S. Koskin  
 Elia Patron, Bass  
 Song of Odarka S. Hulak-Artemovsky  
 from "A Dnieper Cossack beyond the Danube"  
 Elinor Amlen, Soprano  
 Duet of Odarka and Andrey "  
 Barbara Bethune and Sosio Manzo  
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 INSTRUCTION

The Balalaika Symphony Orchestra, August 12, 1975

Brilliant green and red and orange and blue and a plethora of string instruments and the general mood is folksily familiar and there are a lot of new faces in the orchestra and the microphones are very loud. "Its father was a tenor banjo and its mother was a mandolin." "In the Village" is the first of the Caucasian Sketches that will be performed and the orchestra sounds like it is under water and "In the Village" was played badly. "Procession of the Sarders" is wonderful and heraldic and it is the music that I played at my private celebration when I received my first Master's Degree and this performance sounds very ragged indeed. The "Song of the Viking Guest" from Sadko is now being sung by Stanley Moskov and Stanley is in good voice tonight and the concert seems to have begun. The Daphnis and Chloe duet from Pique Dame is listed on the program as the Chloe and Daphnis Duet and it is beautiful and a rose by any other name would smell as sweet. Manzo is standing too close to the microphone and Glinka's "Elege" is distorted, not only by the microphone but also by the unctuous under-distancing being carried out by Sosio Manzo and that man is from the Jewish Theatre and he has a wonderful voice but why must he make that rather odd pushing and squeezing gesture as he sings and he is being a bit too dramatic and Kate and Peter rewarded him with a "Bravo." Outdoor concerts are impossible. Airplanes, automobiles, insects, children playing baseball--empirical reality seems to be hostile to aesthetic reality. And now Manzo and Barbara Bethune are singing a duet from Odarka and Andrey and Manzo is crooning and under-distancing and he belongs in a gondola and not on a concert stage. Everything he sings he distorts and coats with maple syrup and cheapness. "Alexander Kutin," as Kate so succinctly put it, "has a dried up walnut for a brain." And now someone is playing a violin solo and I have the feeling that I am at the Ted Mack Show and where are the seals and the trained dogs and with just a little effort this concert could become a Fellini movie. Kostya is wearing an electric orange shirt that Kate made and Kopturovich is wearing an electric blue shirt and a rabbit and a squirrel are playing Russian folk

instruments and where is Beatrice Potter and where are the clowns. This concert is aimed directly at the tear ducts of the audience and much of the audience is taking great delight in under-distancing what they hear and some of them are literally dancing in the aisles. National program music and the past, a Russia which is no more, is being filtered, not through a structure but rather through the memory of the auditors and they are being explicitly invited to under-distance and that is why they are here and the Moldavian Dance "Jok" is the last work before the intermission and it is being played very well and the audience will be in a good mood during the intermission. Kate: "I love to watch Martin play." Kate: "I think someday when Kostya is practicing the 'Waltz of the Faun' that I'll go into the studio with all the cats and we'll all waltz like fauns. Masha always news when Kostya plays this piece." And now there are five singers on the stage and they are all too close to the microphones and "Stenka Raisin" is the name of the song and the Cathedral of Milan cannot be appreciated from a distance of ten feet and the participants in this concert are both emotionally and physically under-distanced and the lady sitting in front of me has just informed me that the singer on the left [Manzo] is an Italian tenor. SRP: "Yes, and I wish he were in Italy right now." Kate has just informed me that "The Snow Ball Tree is Blooming" is, to the best of her knowledge, a Ukrainian song. And now Moscow Nights--popularly known as "Midnight in Moscow"--is being sung by Amlen, Heimur and Bethune and this song was written by V. Solovyov Sedoy and we used to sing this song in Russian 2 and 3. And now Manzo has taken off his jacket and he is disgusting. Kate: "Her [Elinor Amlen] Russian is exceptional." And now someone is taking flash pictures of the soloists as they sing, and Manzo, like Corelli, is violating distance with his sobbing voice and Manzo is repulsive and he is now inviting the audience to sing along with him as he sings "Kaleenka," and now he is literally conducting the audience and Manzo is insufferable. Kutin's gestures remind me of what one might do if one were given the responsibility of herding a flock of ducks or chickens across the street. And the soloists are standing in conspicuous positions so that they can



receive the congratulations of their fans and there is Barbara Bethune and she is having her picture taken and I hear a violin and there are instruments everywhere and I smell moth balls and tsarist Russia is no more but it is here in these folk songs and in this nationalistic music and that is why these people are here. "Nationalism in music is the conscious use of a body of folk music, appearing even in such extended forms as symphony and opera. . . [It] is not a superficially applied patina of folk music. Rather it is an evocation of the folk spirit, of the songs, dances, and religious music of a people. The true nationalist does not have to quote that material directly. He is so impregnated by the melos that all of his music evokes, as a specific response, the music of his homeland. The melos of the composer's country is an essential part of his actual mental and aural processes, as much as the air he breathes, the food he eats, and the language he speaks. . . Rich countries with satisfied citizens do not normally produce nationalistic music, which in a way is propaganda--a spiritual call to arms. A country with a people under the domination of a foreign power, such as the Kingdom of Bohemia under Austrian rule, or a country where the people groaned under the iron fist of a czar and his entrenched, grasping aristocracy, was not capable of much in the way of social protest. But protests could be made in literature and music; and they were. Where the hands of the activists were tied, the musician at least could express his country's longing for freedom, or his country's pride in its traditions. And all this was helped by the romantic identification with 'the folk.' " (The Lives of the Great Composers, Harold C. Schonberg, 1970, p. 332) Tsarist Russia is no more but it is here in these folk songs and in this nationalistic music and that is why these people are here.



## The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

THURSDAY AT 2 P.M., August 14, 1975

WHEN THIS YOU SEE REMEMBER ME, 1970. Directed by Perry Miller Adato. Film editor and associate producer, Alan Resetsky. Produced by National Educational Television. 89 minutes.

"This is an intriguing film biography of a woman and a city (Paris) who came together at a moment of revolutionary ferment in art and literature...The story of this fascinating woman - her long relationship with Alice B. Toklas, her circle which embraced memory-tingling names - is faithfully recreated. Through a sensitive combination of photographs, rare films, painting, and live reminiscences by some of the people who knew Gertrude Stein, producer-director Perry Miller Adato, has fused intriguing anecdotes with vital biographical excerpts...The camera makes skillful use of zooms, pans, and dissolves to keep the images constantly moving, and to create dynamic visual equivalents to the sensitive narration culled from the writings by or about Gertrude Stein."

Filmmakers Newsletter  
March 1972

554

# THE NEW YORK CITY OPERA

Saturday Evening, September 6, 1975, at 8:00 PM

## CARMEN

Text by HENRI MEILHAC and LUDOVIC HALEVY  
(Adapted from the novel by PROSPER MERIMEE)

Music by GEORGES BIZET

Conducted by IMRE PALLO

Production devised and directed by TITO CAPOBIANCO

Assistant to Mr. Capobianco: STEVE PRESNELL

Sets and Costumes designed by JOSE VARONA

Choreography by THOMAS ANDREW

Lighting by HANS SONDHEIMER

Chorus Master: GEORGE BRANSON GRAY

### CAST

(in order of appearance)

Morales, a Corporal of the Dragoons ..... THOMAS JAMERSON  
Andres, a Captain of the Dragoons ..... DON YULE  
Zuniga, another Captain ..... RICHARD McKEE  
Micaela, young girl from Don Jose's village ..... FAYE ROBINSON  
Don Jose, a Corporal ..... (Debut) KENNETH COLLINS  
Carmen, a gypsy girl ..... OLIVIA STAPP  
Frasquita, friend of Carmen ..... YOSHI ITO  
Mercedes, friend of Carmen ..... JEANNE PILAND  
Lillas Pastia, an innkeeper ..... JOAQUIN ROMAGUERA  
Escamillo, a toreador ..... JOHN DARRENKAMP  
El Remendado, a smuggler ..... DAN MAREK  
El Dancairo, a smuggler ..... WILLIAM LEDBETTER  
Guide ..... JOAQUIN ROMAGUERA  
Townsppeople, Soldiers, Factory Girls, Gypsies, Smugglers, Toreros and Quadrilles

Seville, Spain—early 19th Century

ACT I A square in Seville

ACT II Lillas Pastia's Tavern

ACT III Smugglers' Camp

ACT IV Entrance to Plaza de Toros

We gratefully acknowledge the generous contribution of the Mary Flagler Cary Charitable Trust which made this production possible

The audience is respectfully requested not to interrupt the music with applause.

(This evening's performance will end at approximately 11:25 p.m.)

## CARMEN

ACT I — Micaela, looking for her beloved, Corporal Don Jose, questions the townspeople and soldiers in the square near the cigarette factory, but is told to come back later on. Don Jose arrives, with the changing of the guard, and is told of the girl who has been seeking him. The people in the square are joined by the girls from the cigarette factory. All the men try to get the attention of one of the girls, Carmen, but she ignores them and directs most of her words to the young corporal. She throws a flower to him and goes back into the factory as the bell signals the return to work. Micaela comes back, bringing Don Jose news of his mother. Suddenly, a disturbance in the cigarette factory sends all the girls back into the square. When they accuse Carmen of attacking one of the girls with a knife, Captain Zuniga orders Don Jose to arrest her. After she has left, Carmen convinces her captor, Don Jose, to loosen her ropes so that she can escape, and promises to meet him later at Lillas Pastia's tavern if he does. When Captain Zuniga returns with the soldiers and townspeople, he orders Carmen taken to jail. Her wrists now untied, Carmen flees, and the Captain arrests Don Jose for aiding her escape.

ACT II — A month later, Carmen and her friends, Frasquita and Mercedes, entertain the gypsies and smugglers at Lillas Pastia's tavern. The famous bullfighter, Escamillo, and his entourage enter, and he becomes very much interested in Carmen. Although she is impressed by his attentions, she is more concerned about Don Jose who, she has heard, was just released from jail. When the tavern closes, she informs the smugglers that she will not be able to join them on their latest venture since she is in love with Don Jose, but she promises to ask him to join them. Don Jose arrives and Carmen dances for him, but when he starts to leave as the bugle call sounds from the barracks, she becomes enraged. Don Jose tells her that he wants to stay but that he can not, and snatches her the withered flower that she had tossed him that first day. When he confesses his love for her, Carmen then tries to convince him to join her and the smugglers. Captain Zuniga appears and makes advances to Carmen, deliberately provoking Don Jose. Don Jose attacks him; the smugglers come to his aid; and Don Jose has no choice but to desert the army and join the smugglers.

ACT III — The smugglers, Carmen and Don Jose among them, are gathering in the hills. Don Jose is unhappy with life as a deserter, but he refuses to leave Carmen. Even though she has grown indifferent to him by now, he swears that he will never let her go. Frasquita and Mercedes amuse themselves by telling their fortunes from the cards, finding predictions of handsome men and riches. When Carmen joins them, she finds only death in her cards. Micaela, still looking for Don Jose, appears just as Don Jose fires at an approaching stranger. Micaela hides, and the stranger turns out to be Escamillo who has come to see Carmen. He and Don Jose start to fight but are separated by the gypsies. Led in from her hiding place, Micaela begs Don Jose to return to their village to see his dying mother. He goes with her, but warns Carmen that they will meet again.

ACT IV — Carmen waits with the crowd at the entrance to the bullring for the arrival of the procession of bullfighters into the arena. After the other participants in the corrida pass by, Escamillo enters. He and Carmen profess their love for one another and Escamillo goes into the arena. Carmen is warned by Frasquita and Mercedes that Don Jose has been seen lurking around, looking for her, but she ignores them. Don Jose appears and Carmen faces him fearlessly, throwing away the ring he had given to her. She is defiant as he pleads with her, her attention distracted by the shouts of the crowd inside the arena where Escamillo is fighting. As she goes toward the entrance, Don Jose stabs her.

## NEW YORK CITY OPERA ORCHESTRA

Secondo Proto, *Orchestra Personnel Manager*  
John Pintavalle, *Concert Master*

FIRST VIOLINS	VIOLAS	PICCOLO	HORNS
Dixie Blackstone	Arthur Granick	Florence Nelson	Anthony Miranda
Jerre Gibson	Susan Pray		Ronald Sell
Joseph Diamante	Warren Laffredo	OBOES	Harold Carlisle
Austin Reller	Laurance Fader	Leonard Arner	Frank Santonicola
Martha Marshall	Erich Silberstein	Doris Goltzer	Sharon Moe
Samuel Carmell	Robert Benjamin	Livio Caroli	TRUMPETS
Helene Shomer	Forrest Midtmoen		Theodore Weis
Kees Kooper	Susan Gingold	ENGLISH HORN	Bruce Revesz
John Palanchian		Doris Goltzer	Thomas Lisenbee
Secondo Proto	CELLOS		TROMBONES
Barbara Long	Robert Gardner		Robert Hauck
Alfred Hart	Gregorio Follari	CLARINETS	James Biddlecome
Lillian Caillon	Alla Goldberg	Charles Russo	Robert Wright
	Charles Moss	Aldo Simonelli	TUBA
	Esther Gruhn	Joseph Rabbai	Lewis Waldeck
	Bruce Rogers		HARP
	Carol Buck	BASS CLARINET	Francesca Corsi
SECOND VIOLINS	BASSES	Aldo Simonelli	
Alan Martin	James Brennand		TIMPANI
Otto Frohn	Richard Johnson	BASSOONS	Leonard Schulman
Anne i ver	Harold Shachner	Loren Glickman	PERCUSSION
Meyer Schumitzky	Naoyuki Miura	Cyrus Segal	Howard Van Hyning
Marcella Eisenberg	June Rotenberg	Bernadette Zirkuli	Paul Fein
Shirley Siegelman	FLUTES	CONTRA BASSOON	LIBRARIAN
Samuel Gurkin	John Wion	Cyrus Segal	John Donohue
Harry Azen	Florence Nelson		
Ezra Kilger	Gerardo Levy		
Abram Kapsian			
Mariano Desvi			
Erica Miner			







September 11, 1975  
AMERICAN LANDMARK FESTIVALS  
in cooperation with the  
National Park Service

presents

BRITT-MARIE ARUHN  
soprano  
HAKAN HAGEGARD  
baritone

THE AMERICAN SYMPHONY ORCHESTRA  
AINSLEE COX, Guest Conductor

ROSALIND TIEFER, Pianist  
FRANCIS HEILBUT, Pianist

at

CASTLE CLINTON NATIONAL MONUMENT

7 PM

"TODAY'S ANNIVERSARY CONCERT" . . . . . Mr. Francis Heilbut,  
Founder and Director, American Landmark Festivals

"The 125th Jenny Lind Anniversary" . . . . . Baron Carl-Henrich  
Nauckhoff, the Consul General of Sweden

Swedish National Anthem, "Du Gamla, Du Fria"  
American National Anthem, "The Star Spangled Banner"

Played by the American Symphony Orchestra

Overture to Oberon . . . . . C. M. Von Weber

"Sorgete in si bel giorno" from Maometto Secondo

"Largo Factotum" from The Barber of Seville . . . . Rossini

Sung by Hakan Hagegard

"Casta Diva" from Norma . . . . . Bellini

Sung by Britt-Marie Aruhn

"Per piangere alla Signora" from Il Turko in Italia. . Rossini

Sung by Britt-Marie Aruhn and H. Hagegard

"Souvenir of Porto Rico" . . . . . Gottschalk

"Grand Overture to The Crusader" . . . . . J. Benedict

Both played by The American Symphony Orchestra

I N T E R M I S S I O N

"Grand Fantaisie and Variations on Bellini's Norma". . . Thalberg  
Played by pianists R. Tiefer and F. Heilbut

"Vielka's Aria" from The Camp of Silesia . . . . . Meyerbeer

"Swedish Melody--Echo Song" . . . . . anonymous

"Greetings to America" . . . . . J. Benedict

Sung by B-M Aruhn, accompanied by F. Heilbut

"Capriccio Italiano, Op. 45" . . . . . Tchaikovsky

Played by The American Symphony Orchestra

Thursday, September 11, 1975

and

Saturday, September 13, 1975

at Carnegie Hall

The Erick Hawkins Dance Company

Sponsored by the Foundation for Modern Dance, Inc.

with

the Hudson Valley Philharmonic

Joel Thome, Conducting

# I

## CLASSIC KITE TAILS

First performed at Meadowbrook Festival,  
Michigan, July 11, 1972

Music: David Diamond's Rounds for String Orchestra

Sculptures: Stanley Boxer

Choreography: Erick Hawkins

Dancers: Nada Reagan

Cori Terry

Natalie Richman

Judy Davis

Erick Hawkins

Cathy Ward

Robert Yohn

# II

## DEATH IS THE HUNTER

First Performances

Music: Wallingford Riegger's Study in Sonorities

Masks and Sets: Ralph Lee

Costumes for Dramatis Personae: Willa Kim

Choreography: Erick Hawkins

Dramatis Personae: Natalie Richman

Nada Reagan

Robert Yohn

Alan Lynes

Cathy Ward

John Wiatt

Death: Erick Hawkins

Stage Shadow: Kevin Tobiason

## III

## MEDITATION ON ORPHEUS

First New York Performance.

Premiered with the National Symphony Orchestra, Kennedy Center,  
July 19, 1974Music: Alan Hovhaness' Meditation on Orpheus

Designs: Ray Sais

Maenads' Costumes: Raya

Choreography: Erick Hawkins

Dancers: Cathy Ward

Judy Davis

Nada Reagan

Cori Terry

Erick Hawkins

Natalie Richman

Kevin Togiason

Alan Lynes

## IV

## HURRAH !

First New York performance. Premiered with  
the Cleveland Orchestra at the Blossom Music Center, July 5, 1975Music: Virgil Thomson's Symphony No. 2 in C Major

Set: Ralph Dorazio

Costumes: Nancy Cope

Choreography: Erick Hawkins

Dancers: Nada Reagan

Kristin Peterson

John Wiatt

Natalie Richman

Erick Hawkins

Alan Lynes

Cathy Ward

Robert Yohn



Thursday, September, 11 and Saturday, September 13, 1975  
at Carnegie Hall

# the erick hawkins dance company

Sponsored by the Foundation for Modern Dance, Inc.

with  
the Hudson Valley Philharmonic  
Joel Thome, Conducting

## HUDSON VALLEY PHILHARMONIC

Music Director (acting) Luis Garcia-Renart  
General Manager Kenneth Fricker

In its initial appearance at Carnegie Hall in April of 1975, the New York Times reviewer, Allan Hughes, wrote that the Hudson Valley Philharmonic "is a good sized orchestra of commendable strength and responsiveness."

A regional resource of music and musicians, the Hudson Valley Philharmonic presents not only orchestral concerts, but chamber ensembles of all kinds, opera and ballet performances, summer programs, and a training orchestra and music school for a six county area.

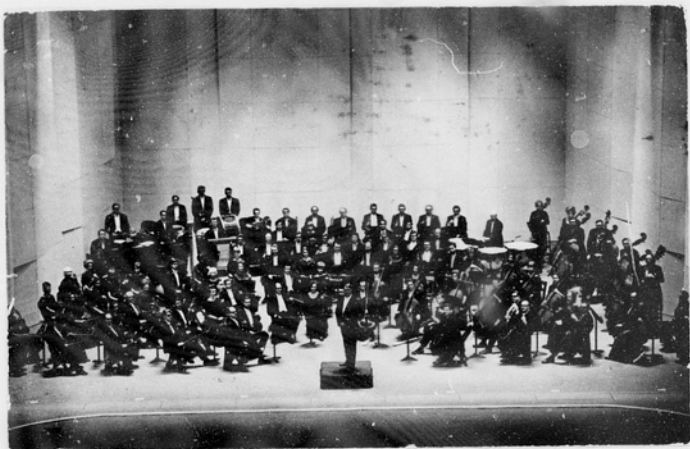
Performing with dance groups has become an important part of HVP's programming. The orchestra has performed with the Eglevsky, Hartford, and Poughkeepsie Ballet Companies in works including full length versions of Tchaikovsky's *Nutcracker* and *Sleeping Beauty*, Prokofiev's *Cinderella*, and Delibes' *Coppelia*, Stravinsky's *Les Noces* and *Le Sacre du Printemps*, Orff's *Carmine Burana*, and Bernstein's *Mass*.

The Hudson Valley Philharmonic, with an annual budget of over a half million dollars, making it the fifth largest in New York State, is the only symphony orchestra to have received the New York State Council on the Arts award in the ten years the award has been given for significant contribution to the artistic life in New York State. The orchestra received the award in 1968 for "demonstrating that a regional concert ensemble can meet the high standards not usually to be found outside large metropolitan areas."

<i>Violin I</i>	<i>Violin II</i>	<i>Viola</i>	<i>Oboe</i>	<i>Tronbone</i>
Edward Simons	Arthur Schuller	Mildred Johnson	Martin Sperber	Kenneth Sickinger
Emily Gallo	Rudy Lenece	Janet Simons	Michael Lewis	Thomas Kedhn
Eric Savitz	Mary Ann O'Connor	Stephanie Fricker	Kathy Karlsen	Alan Rapp
Leah Savitz	Lila Baker	Olivia Knapp	Charles Alexander	Charles Lasater
Peter Jacobson	Albert Wray	Andrew Birdall	Robert Tognoli	David Winograd
Pat Leutke	Richard Errante	Cello	Bassoon	Timpani
Celia Frisch		Luis Garcia-Renart	James Newton	Charles Barbour
Robin Bushman		Lois Posta	Robert Lewis	Percussion
		Stephanie Scuers	James Newton	Gary Mallison
		Shannon Snapp	Robert Lewis	Rafael Guzman
		Eleanor Diemer	Harp	
		Nancy Lewis	J. Richard Webb	Grace Wong
		Bass	Jacqueline Bacynsky	
		Kenneth Fricker	William McCann	
		Jack Kulavitch	David Jeahn	
		Susan Kixmiller	Trumpet	
		James Hatch	Darrell Edwards	
		Flute	Paul Sundberg	
		Tacy Edwards	Edward Altschuler	
		David DeWitt		
		Marcia Gates		



491



SEPT 1, 1975

The Atlanta Symphony Orchestra and world famous music director ~~Leopold Stokowski~~ <sup>Leopold Stokowski</sup> perform in Symphony Hall at the Atlanta Memorial Arts Center, Peachtree at 28th Street.

Photo by Floyd Jillion

AIR IN ITS LUNGS...  
BLOOD IN ITS VEINS...  
WE BEGIN...

A JOYFUL AND  
CREATIVE NEW  
YEAR FOR ALL OF  
U.S...

Goni

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492

SI...

Tomorrow is the new year.

Tomorrow is the beginning.

TREBBE

1975

## THREE CHOICES FOR SIX ELEMENTS: AN OVATION

This, then, is immortality. Virginia Woolf publishes FLUSH before she writes it. Eighteenth century monarchs reign before early Christian martyrs are slain. James Joyce publishes thirty years of work on the same day. After that day and before the next, Midsummer is sung in Two Tercets.

Around July 16 I began to fear the approach of August 31, the close of immortality, the return -- hot and sticky -- to normalcy. Immortality is awesome and also mesmerizing. There, among days and births and observations and deaths and comments and truths and teatimes, I was safe. In immortality there is no trivia, no bothersome detail, no time schedules.

The secret dates flashed as well, like hidden paths in a wood, like invisible ink, like a certain intuition. For me -- August 19, April 16, March 22, February 28, February 13, January 20. The white pages, the potential for the continuum, can contain their markings if I choose.

At the end of August 31 I had a choice. Exactly the same choice I had at the intermission of SWAN LAKE: I could burst out crying, commit suicide or gather up all the powers of the world into my fists. The emotion at the closing of immortality could allow no less.

I took the intermission time to walk in the night. The more dire choices mellowed and settled down to become slightly electrified realities. The first choice did, in fact, choose me of its own accord, as I stood in line at the Grocery Cart with a jar of herring, two kinds of cheese and a pot of honey.

I am mortal again today. The Book still spins its kinetic history.

GAIL

TREBBE to

S. ROBERT POWELL  
DONALD W. POWELL  
K. D. RODKO  
K.A. RODKO  
GENIE WING

THIRTY TABLEAUX (SEPTEMBER 1, 1975-SEPTEMBER 30, 1975)  
FROM PARADE HARMONIES: A DIALECTICAL SELF-PORTRAIT BY  
S. ROBERT POWELL, HERE ASSEMBLED BY THE AUTHOR FOR THE  
PERSONAL USE OF GAIL TREBBE DURING THE COURSE OF SEVERAL  
AND SPECIFIC AESTHETIC, ARCHAEOLOGICAL AND HISTORICAL  
EXPEDITIONS ON THE NORTH AMERICAN CONTINENT DURING THE  
MONTH OF SEPTEMBER 1975



THIRTY-ONE TABLEAUX (OCTOBER 1, 1975--OCTOBER 31, 1975)  
FROM PARADE HARMONIES: A DIALECTICAL SELF-PORTRAIT BY  
S. ROBERT POWELL, HERE ASSEMBLED BY THE AUTHOR FOR THE  
PERSONAL USE OF GAIL TREBBE DURING THE COURSE OF SEVERAL  
AND SPECIFIC AESTHETIC, ARCHAEOLOGICAL AND HISTORICAL  
EXPEDITIONS ON THE NORTH AMERICAN CONTINENT DURING THE  
MONTH OF OCTOBER 1975

Plain Truths for September 1975

Wheat, history, and art have this in common--they are precious, and should not be mistaken for chaff, current events, and life, which are waste products.

\* \* \* \* \*

Gregariousness is a great mistake. One-half of one-half is less than one-fourth.

\* \* \* \* \*

Flaubert and Zola re-affirmed the Renaissance belief that one and one are two.

\* \* \* \* \*

A peasant is a peasant is a peasant.

\* \* \* \* \*

If all homosapiens were capable of direct, reciprocal, spontaneous and continual communication, as are antelopes, for example, art would be neither possible nor necessary.

\* \* \* \* \*

The middle classes consider themselves to be wonderfully tolerant. They can tolerate everything, except heterogeneity.

\* \* \* \* \*

The most incorruptible witness to obliquity is placidity.

\* \* \* \* \*

If Cleopatra's nose had not been as it was, Western Europe would have found it necessary to re-define beauty.

\* \* \* \* \*

Provincialism is reprehensible only when found in city dwellers.

\* \* \* \* \*

Nihilism is the stance of the partially educated and the puerile. It is an affirmation of sloth pushed to dogmatic lengths.

\* \* \* \* \*

Plain Truths for October 1975

If a competition were organized in order to select ten new saints, ten new saints would doubtless be chosen. Twenty new sinners would, however, simultaneously come into existence.

\* \* \* \* \*

The Hindus have their sacred cows. The French have Racine, Sainte-Beuve and Sartre.

\* \* \* \* \*

The gods have passed, but they are immortal. They have won out in the end.

\* \* \* \* \*

The work of art is always a portrait of the artist. The work of propaganda is always a portrait of the spectator.

\* \* \* \* \*

The middle classes are incapable of intellectual enthusiasm because they see no distinction between the literal and the figurative.

\* \* \* \* \*

The middle classes regularly vilify the past in an effort to reconcile satiety and guilt.

\* \* \* \* \*

Relative pronouns were not necessary before the expulsion from Eden.

\* \* \* \* \*

The arts represent, both for the esthetician and the un-educated, something un-natural.

\* \* \* \* \*

The proverb, "A rolling stone gathers no moss" is unclear. Which, if either, is to be commended--the stone which rolls or the moss which fails to adhere?

\* \* \* \* \*

Without the acknowledgment that the present is not an end in itself the creation of art is not possible.

\* \* \* \* \*

Plain Truths for November 1975

Self-hate, unlike self-love, is not always infertile.

\*\*\*\*\*

The imperfectly educated have always rejected modern art. This they do because it implicitly proclaims their principal, but generally unconscious and often unarticulated fear--their own death.

\*\*\*\*\*

The voice of the middle class should, of course, be heard--but not directly and only once every fifty years.

\*\*\*\*\*

Vulgarity, intolerance and philistinism, like war, pestilence and famine, are among the great historical negatives. Without them art would not be inevitable.

\*\*\*\*\*

Queen Victoria's bonnets reminded the world, once again, that headgear can be expressive.

\*\*\*\*\*

Great acts of cruelty are warranted, it appears, only when carried out under the aegis of organized religion.

\*\*\*\*\*

Solitude can be cacophonous, especially when one is forced to live in a reduced state.

\*\*\*\*\*

The imprecision of yellow is its most explicit quality.

\*\*\*\*\*

The English must live on an island. They need to be surrounded by water.

\*\*\*\*\*

My strongest objections to "middle class morality" are primarily phonological.

\*\*\*\*\*



Plain Truths for December 1975

Art was not necessary before the collapse of Babel.

\* \* \* \* \*

The educated philistine would be well advised to always remain silent.

\* \* \* \* \*

Prince Albert's greatest liability was his belief that the color gray need not exist.

\* \* \* \* \*

The newspaper is a highly accurate index of the inconsequential thoughts and actions of historically unimportant individuals.

\* \* \* \* \*

After having seen the paintings of Canaletto, Venice is a disappointment.

\* \* \* \* \*

Eccentric is to concentric as England is to France.

\* \* \* \* \*

We admire in others those qualities we despise in ourselves.

\* \* \* \* \*

Most men are awe-struck of the brilliant but only admire gaucheness and stupidity.

\* \* \* \* \*

Biological evolution cannot be prevented by adhering to rigid ethical codes. The middle classes, after all, are not what they used to be.

\* \* \* \* \*

In home furnishings, as in thought, the middle classes insist on benign uniformity.

\* \* \* \* \*

Plain Truths for January 1976

When the work of art is viewed as an end in itself--as an autonomous aesthetic phenomenon--its form and its content become the form and the content of the world.

\* \* \* \* \*

Prepackaged food and slang have this in common--both are expedients which should be used only in emergencies.

\* \* \* \* \*

Simplicity cannot be overpraised.

\* \* \* \* \*

Insouciance must be willed in order to be convincing, otherwise it is most unbecoming.

\* \* \* \* \*

The French court perfected the fine art of doing nothing, and did likewise, historically.

\* \* \* \* \*

The "nouveau riche" performs a vital function in the history of art. He is the guardian and defender of the unnecessary, the popular and the non-aesthetic. As such, he accelerates the process of history by separating the vulgar from the worthwhile.

\* \* \* \* \*

Life is not, to be sure, a valid substitute for art.

\* \* \* \* \*

When we are not on the brink of self-pity we are ready to immolate someone else for what we know to be our own sins.

\* \* \* \* \*

If France were an island, French grammar, like English wine, would be nonexistent.

\* \* \* \* \*

If England were not an island, English pronunciation, like French wine, would be logical.

\* \* \* \* \*

Plain Truths for February 1976

There's nothing like a good proverb for letting you know  
that you are not alone.

\* \* \* \* \*

Unbridled naturalness and spontaneity should reign supreme  
only in the nursery and in the zoo--never at table or in the  
drawing room.

\* \* \* \* \*

Those people who walk like gorillas probably prefer bananas  
to plums.

\* \* \* \* \*

Queen Victoria performed a great service for the English--  
she demonstrated that monarchy not only endures but triumphs.

\* \* \* \* \*

Under Louis-Philippe the citizens of France learned only one  
thing--how to play a proper game of whist.

\* \* \* \* \*

Those people who gesticulate in excess would rather use sticks  
than words as means of communication.

\* \* \* \* \*

The thoughts and gestures of the middle classes have this in  
common--both are mechanical and utterly lacking in subtlety.

\* \* \* \* \*

The half-educated man, like the small child, invariably  
confuses quantity with quality.

\* \* \* \* \*

It is erroneous to believe that English, when spoken slowly  
and loudly, is immediately comprehensible to all people.

\* \* \* \* \*

The need for recognition is the permanent Bestia Trionfante  
that sends the artist, once again, back into the arena.

\* \* \* \* \*

Plain Truths for March 1976

The unenlightened masses have historically thrown themselves into the arms of the church. The enlightened masses are currently throwing themselves into the arms of psychiatry. The latter are desperately trying to remember what the former are trying to forget--that man is an animal.

\* \* \* \* \*

If nothing else, the middle classes know three things: (1) baseball statistics, (2) the price of beer, and (3) the latest Hollywood scandal.

\* \* \* \* \*

To appreciate French "belles lettres" from the Renaissance to the Revolution, we must acknowledge the value of indelible ink. To appreciate French "belles lettres" after the Revolution, we must recognize that the eraser can be a useful tool.

\* \* \* \* \*

If Moses had been English the Reformation would not have been necessary.

\* \* \* \* \*

The creation of art is an auditory phenomenon. One need only listen for the flutter of wings.

\* \* \* \* \*

The poet is he who concedes that the toothache and the tooth are, at the same time, mutually interdependent and independent phenomena, and who then proceeds to speak of the tongue.

\* \* \* \* \*

In attire, as in thought, the middle classes derive great pleasure in appearing "endimanché."

\* \* \* \* \*

The road to hell, we are told, is paved with good intentions. That being the case, we must assume that those currently in paradise are spiritual gate crashers.

\* \* \* \* \*

Most people would be much happier if poetry were prose.

\* \* \* \* \*

Inconstancy is the true mark of fidelity.

\* \* \* \* \*



Plain Truths for April 1976

A fear of death, in conjunction with unlimited money and an imperfect education, inevitably results in only one thing--vulgarity.

\* \* \* \* \*

Patience, not brute force, should be exercised in the acquisition of an education. One cannot, after all, pull open a rosebud.

\* \* \* \* \*

Art, to be sure, can be entertaining. The purpose of art, however, is not entertainment.

\* \* \* \* \*

During the Renaissance creative artists re-affirmed the classical Greek belief that most men enjoy a great lie.

\* \* \* \* \*

In new editions of old books, as in new editions of old friends, it is only the revisions and amendments that must be thoroughly assessed.

\* \* \* \* \*

Those people who pluralize compound nouns, such as brother-in-law, by adding an "s" to the ultimate component, like those who make nouns such as "poet" and "sculptor" feminine, are (1) unsubtle, (2) partially educated, and (3) intolerant.

\* \* \* \* \*

The only disadvantage to living in the country is that in order to do so one must leave the city.

\* \* \* \* \*

The middle classes are prevented from appreciating the arts by several factors, not the least of which is their obtuseness.

\* \* \* \* \*

The American diner, like the French café, is ubiquitous, predictable, and aggressively middle class.

\* \* \* \* \*

The similarity of the middle classes to cows is not, as is generally believed, solely a matter of physical comportement.

\* \* \* \* \*

Plain Truths for May 1976

The imperfectly tutored reject eclecticism as woefully unfocused, indolent and wanton. This is because they erroneously believe that education and specialization are synonymous.

\* \* \* \* \*

Judged by the standards of art, life is a failure.

\* \* \* \* \*

Whenever the middle classes consciously address themselves to the passage of time, they mawkishly dredge up the concept "nostalgia," which, of course, is related to history as brute force is related to reason.

\* \* \* \* \*

Those who insist on "standing on line" more often than not reject the figurative as not only invalid but extravagant.

\* \* \* \* \*

The partially educated regularly mistake history and "nostalgia," just as they do religion and religiosity.

\* \* \* \* \*

In the theatre, the moneyed philistines of the middle classes customarily applaud at the wrong moment. Will they ever learn to take their cues from the balcony?

\* \* \* \* \*

Those people who delight in "literary excerpts" or "musical highlights" and not in complete works insist on seeing works of art from their own point of view and not from that of the artist. They are selfish and are to be eschewed.

\* \* \* \* \*

Without the ticketholders of the parterre the arts could not survive financially. Without those of the balcony, artists could not survive emotionally.

\* \* \* \* \*

Art is neither male nor female, just as it is neither moral nor immoral.

\* \* \* \* \*

The balletomane, unlike the operaphile, is not troubled by constant audience chatter.

\* \* \* \* \*

Plain Truths for June 1976

The uneducated philistine wallows in "content." The educated philistine luxuriates in "form." The former rejects modern art, the latter worships modernity.

\* \* \* \* \*

The Exposition Internationale des Arts Décoratifs, it must be recalled, took place in Paris in 1925 and not in Bloomingdale's.

\* \* \* \* \*

Those who feel that "culture" is a commodity, like those who believe that salvation is for sale, are not to be scorned, for it is they who, in a large measure, financially support both the arts and organized religion.

\* \* \* \* \*

Many of America's current problems result from the fact that English is no longer widely spoken among the citizenry.

\* \* \* \* \*

The artist is he who is capable of simultaneously experiencing the past and the future in the present.

\* \* \* \* \*

The ticketholders of the parterre ask two things, above all, of that which takes place on stage: 1) that it never question, but rather reaffirm, orthodox beliefs; 2) that it entertain not enlighten. They make the same demands of their children.

\* \* \* \* \*

That the middle classes were once an integral part of the proletariat is easily seen when they are observed at table.

\* \* \* \* \*

The partially educated consider themselves to be wonderfully creative when they follow receipes. In so doing, they confuse repetition and innovation.

\* \* \* \* \*

The educated philistine is incapable of distinguishing innovations from gimmicks, just as he cannot differentiate between art and entertainment.

\* \* \* \* \*

To recognize the inseparability of form and content is to know the meaning of tolerance.

\* \* \* \* \*

Plain Truths for July 1976

Those people who enter or exit from theatres and concert halls during the performance of a work of art insist on imposing their point of view on the spatial and temporal structure that is art. They are boorish and are to be eschewed.

\* \* \* \* \*

The world of nature, like that of art, is governed by its own internal timetables. Desdemona cannot be made to die in Act I no more than a seed can be made to sprout.

\* \* \* \* \*

The middle classes are incapable of dialectical thought. That is why they are inartistic.

\* \* \* \* \*

The creation of art is a search for harmony.

\* \* \* \* \*

The content of the work of art is a dialectic between naturalness and artificiality, between innocence and cognizance. The form of the work of art is a dialectic between chaos and order, between multiplicity and unity.

\* \* \* \* \*

Physical strength and physical beauty are rarely found in conjunction with mental strength and mental beauty.

\* \* \* \* \*

Those who are prolix in vague analogies are lucid.

\* \* \* \* \*

Figurative language is necessary because we no longer live in trees.

\* \* \* \* \*

Revolutions remind man that evolution, for better or worse, is an on-going process.

\* \* \* \* \*

Human beings deserve something much better than each other.

\* \* \* \* \*



Plain Truths for August 1976

If art did not exist, one might be tempted to take reality seriously.

\* \* \* \* \*

Some people raise their fists, others their voices. Still others raise their eyebrows. With whom would you prefer to take tea?

\* \* \* \* \*

There's nothing like a good platitude for placing one's guilt within the context of history.

\* \* \* \* \*

Walking is the most neglected of the fine arts.

\* \* \* \* \*

The French are a nation of "poseurs," primarily because of their fear of appearing English.

\* \* \* \* \*

In the country, enthusiasm is usually synonymous with virtue and health. In the city, it is often called decadence.

\* \* \* \* \*

Huysmans discovered that the "here" and the "there" are indistinguishable.

\* \* \* \* \*

Oracular dehiscence, like "sauce béchamel," is occasionally useful, but seldom necessary.

\* \* \* \* \*

Reality and a representation of reality are easily confused. The esthete and the uneducated often do so. To mistake a reproduction of a representation of reality for a representation of reality is naive. Such is the dominion of the half-educated.

\* \* \* \* \*

Mankind's only common denominator is found about a foot below the navel. Mankind's only un-common denominator is found about a foot above the shoulders.

\* \* \* \* \*

# NEW YORK CITY BALLET

Sunday Matinee, June 29, 1975, at 1:00 PM

Conductor: GORDON BOELZNER

Shakespeare's *A Midsummer Night's Dream* is one of his happiest and most loved comedies. It is called a "Dream" because of the un-realistic happenings that occur to the characters in the play . . . real, yet unreal events such as crossed loves, meaningless quarrels, forest chases leading to more confusion, and magic spells woven by the infamous Puck. The music for the ballet uses all the music composed for the Shakespeare play as well as the following pieces listed in the order of their being played: Overture to *Athalie*, opus 74; Overture to *The Fair Melusine*, opus 32; Overture to *The First Walpurgis Night*, opus 60; Symphony No. 9 for strings; Overture to *Son and Stranger*, opus 89. The incidental music to the play was composed over a period of fifteen years with the overture (opus 21) first in 1826, and the other sections later in opus 61.

## A Midsummer Night's Dream

(Ballet in Two Acts and Six Scenes)

Music by Felix Mendelssohn

Choreography by George Balanchine

Costumes by Karinska

Scenery and Lighting by David Hays

### ACT I

A Forest near Athens, on Midsummer Eve.

Titania KAY MAZZO Oberon HELGI TOMASSON

Puck JEAN-PIERRE FROHLICH

Helena, in love with Demetrius MERRILL ASHLEY

Hermia, in love with Lysander SUSAN HENDL

Lysander, beloved of Hermia FRANK OHMAN

Demetrius, suitor of Hermia ROBERT MAIORANO

Hippolyta, Queen of the Amazons MARNEE MORRIS

Theseus, Duke of Athens ANTHONY BLUM

Titania's Cavalier RICHARD HOSKINSON Bottom BART COOK

Butterfly ELISE FLAGG

### ACT II

At the Court of Theseus in Athens.

Divertissement VIOLETTE VERDY and JEAN-PIERRE BONNEFOUS

## THE CAST

<i>Butterflies</i>	Elyse Borne, Gail Crisa, Laura Flagg, Sandra Jennings with Cindy Drummer, Denise Greenbaum, Patrice Hemsworth, Emily Longo, Andrea Selby, Karen Sonet, Antoinette White
<i>Oberon's Pages</i>	Charlotte d'Amboise, Lisa Danias, Leslie Greenbaum, Cynthia Snyder
<i>Titania's Page</i>	Stephanie Selby
<i>Bottom's Companions</i>	Gerard Ebitz, William Johnson, Shaun O'Brien, Richard Tanner
<i>Courtiers to Theseus</i>	Joseph Duell, John Grensback, Jay Jolley, Laurence Matthews
<i>Titania's retinue</i>	Muriel Aasen, Bonita Borne, Victoria Bromberg, Maria Calegari, Nina Fedorova, Judith Fugate, Linda Homck, Dolores Houston, Terri Lee Port, Stephanie Saland, Heather Watts, Garielle Whittle
<i>Oberon's Kingdom: Butterflies and Fairies</i>	Catherine d'Amboise, Christine Badaracco, Diana Brownstone, Genevieve Frank, Andrea Giardino, Nina Goldman, Erica Gould, Marcelle Rand, Eve Lawson, Anne Tobias, Barbara Trinchini, Kirsten Weaver, Kim Weild
<i>Hippolyta's Hounds</i>	Jill Bushling, Lauren Hauser, Lisa Hess, Lourdes Lopez, Kyra Nichols, Carol-Marie Strizak

## INTERMISSION

## ACT II

<i>Courtiers</i>	Elyse Borne, Victoria Bromberg, Leslie Brown, Jill Bushling, Maria Calegari, Nina Fedorova, Laura Flagg, Judith Fugate, Lauren Hauser, Lisa Hess, Nichol Hlinka, Dolores Houston, Sandra Jennings, Lourdes Lopez, Kyra Nichols, Stephanie Saland, Lilly Samuels, Carol-Marie Strizak, Joseph Duell, Gerard Ebitz, John Grensback, Richard Hoskinson, William Johnson, Laurence Matthews, Paul Sackett, Richard Tanner
<i>Divertissement</i>	Debra Austin, Wilhelmina Frankfurt, Deborah Koolish, Delia Peters, Susan Pilarre, Marjorie Spohn, Stephen Caras, Hermes Conde, Richard Dryden, Bryan Pitts, Peter Naumann, Francis Sackett

## SINGERS

Diane Higginbotham, soprano	Jacqueline Pierce, mezzo-soprano
Betty Baisch, Barbara Crouch, Peggy Hewitt, Nancy Kendall, Lou Ann Lee,	and
Violet Serwin, Mitzi Wilson, Lois Winter	

The children appearing in *A Midsummer Night's Dream* are students of  
The School of American Ballet, rehearsed and supervised by David Richardson

A MIDSUMMER NIGHT'S DREAM: New York City Ballet, June 29, 1975

Et voilà que ça commence and I am standing in spot 115 at the top of the New York State Theatre and this standing room seems to be better than I had thought it would be and very soon the curtain will go up and we will all be watching systematized forms--an afternoon of ballet--non-static structural forms and the 1975-1976 concert-ballet-opera season has begun. It is no wonder that I do not at all celebrate the new year on January first--the year is not a calendar year but a concert year. When I was involved in the scholastic realm the year always began in September. What could be better for the beginning of the new year than "A Midsummer Night's Dream." The old year is surely over. The Bolshoi Opera will probably come and go without my attending a single performance. Opera in the summer is out of season. I'm glad the man in the box office suggested standing room when I inquired about the three fifty tickets and was told that the person in front of me had just purchased the last three fifty ticket in the house. There is a great sense of freedom in play when one stands. It seems all very appropriate that one should be aware of one's own legs and soon cupid's arrow will go flying off toward the fair vestal crowned by the West and it will miss its mark and will fall on a white flower and a red spot will be produced and magic will result, and what a perfect day for the ballet and I can hear the orchestra now the woodwinds are announcing themselves and soon we will be with Plato and Puck and Oberon and Titania and the Queen of the Amazons. And there are those four incredible chords in the winds and we are in a world of magic and the Overture is one of those perfect works of art, like the Siegfried Idyll, and there goes the curtain and the world is suddenly pink and green. I love to hear the sound of dancers running and the squeaks that their slippers make--one has the impression that they are part of the score, and they are. Titania's retinue and the butterflies are now running in the manner of the swans in Swan Lake. Why is it that every time that a dancer leaves the stage that so many people applaud? Why is it that every time a singer hits a high note the audience feels



compelled to applaud? This ballet is a work of both Elizabethan England and Victorian England and thanks to Mendelssohn there is a fusion of the two worlds and we are a part of it all. Because of that arrow and the potion things are going to get very complicated. Unity out of multiplicity--Romeo and Juliette and Tristan und Isolde also have magic potions and it never works out like the lovers plan. Puck, Friar Lawrence and Brangene ought to have tea some day. I will soon begin to write a cantata or perhaps an oratorio or perhaps a libretto. "The most Lamentable Comedy and most Cruel Death of Pyramus and Thisby"--the rehearsal--is interrupted by Robin Goodfellow and Bottom and Titania are destined to fall in love. All of this is reminding me of "If you could see her through my eyes" from Cabaret, when Joel Grey dances with a bear. "The lunatic, the lover, and the poet,/ Are of imagination all compact./ One sees more devils than vast hell can hold;/ That is the madman. The lover, all as frantic,/ Sees Helen's beauty in a brow of Egypt./ The poet's eye, in a fine frenzy rolling,/ Doth glance from heaven to earth, from earth to heaven;/ And as imagination bodies forth/ The forms of things unknown, the poet's pen/ Turns them to shapes, and gives to airy nothing/ A local habitation and a name./ Such tricks hath strong imagination/ That, if it would but apprehend some joy,/ It comprehends some bringer of that joy;/ Or in the night, imagining some fear,/ How easy is a bush supposed a bear!" (Act V. Sc. 1 A Midsummer Night's Dream, Shakespeare). These ballerinas remind me of the Botticelli Birth of Venus, certainly not Degas. "You spotted snakes with double tongue,/ Thorny hedgehogs, be not seen;/ Newts and blindworms, do no wrong,/ Come not near our Fairy Queen." Exactly as in the play. And so much for Act I. Many of these people seem to be from out of town--probably New Jersey and Long Island. There is a real danger in attending a performance in the afternoon. One inevitably runs into New Jersey and Long Island and, as a rule, they are largely philistines. I'm not sure I want to hear the so-called "Wedding March." It has been unmercilessly beaten to death by Western civilization. The only antidote to the passion-producing

flower of Cupid is Diana's bud and Diana's bud becomes very important here because the play is heading for chaos. All is well once again. This act has some lovely dancing in it and there are those four incredible woodwind chords that both begin and end the Ballet (also the Overture). It's a perfect circle-- ascent/descent:empirical reality/fictional reality/ empirical reality. And at the end of the play Shakespeare has Puck standing all alone on the stage:

If we shadows have offended,  
Think but this, and all is mended--  
That you have but slumb'ed here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream,  
Gentles, do not reprehend,  
If you pardon, we will mend.  
And, as I am an honest Puck,  
If we have unearned luck  
Now to scape the serpent's tongue,  
We will make amends ere long;  
Else the Puck a liar call.  
So, good night unto you all.  
Give me your hands, if we be friends,  
And Robin shall restore amends.

# AMERICAN BALLET THEATRE

Friday Evening, July 4, 1975

## Raymonda

(Ballet in Three Acts)

Music by Alexandre Glazounov

Choreography by Marius Petipa

Restaged, with additional choreography, by Rudolf Nureyev

Based on the original libretto by Pashkova, Vsevolozhsky and Petipa

Scenery and Costumes by Nicholas Georgiadis

Lighting by Nicholas Cernovitch

### Act I.

<i>Raymonda</i>	Eleanor D'Antuono
<i>Raymonda's Friends:</i>	
<i>Henriette</i>	Hilda Morales
<i>Clemance</i>	Kristine Elliott
<i>Bernard</i>	John Prinz
<i>Beranger</i>	Kavin Haigen
<i>Jean de Brienne</i>	Fernando Bujones
<i>Abdul-Rakhman</i>	Jonas Kage
<i>Countess Sybille de Doris</i>	Marie Johansson
<i>Andrew II, King of Hungary</i>	Frank Smith
<i>White Lady</i>	Patricia Wesche
<i>Noble Ladies</i>	Misses Brzorad, Jackson, Maule, Mayer, O'Neal, Prieto, Rhodes, Whitaker
<i>Hungarian Knights</i>	Messrs. Barbee, de La Pena, Gifford, Gustafson, Hughes, Owen, Self, Serrano
<i>Valse</i>	Kristine Elliott, Hilda Morales, Kavin Haigen, John Prinz and Misses Ashton, Frazer, Hale, Harvey, Popeleski, Provancha, Shibata, Warner
	Messrs. Coll, Conover, Lee, Maple, Marshall, Osborne, Schafer, Smith
<i>Valse Fantastique</i>	Kristine Elliott, Hilda Morales and Misses Ashton, Barth, Blaisdell, Brzorad, Frazer, Hale, Harvey, Jones, Kovak, Kuchera, Popeleski, Provancha, Rhodes, Shibata, Spizzo, Warner
	Messrs. Coll, Conover, Lee, Maple, Marshall, Osborne, Schafer, Smith
<i>Court Ladies and Gentlemen, Soldiers</i>	

INTERMISSION

Act II.

*Abdul-Rakhman* Jonas Kage  
*White Lady* Patricia Wesche  
*Saracen Couple* Nanette Glushak, and John Prinz  
*Spanish Couple* Maria Youskevitch and Richard Schafer  
*The Jugglers* Misses Ashton, Frazer, Hale, Harvey,  
 Jones, Kovak, Kuchera, Roberge, Spizzo  
 Messrs. Barbee, Gustafson, Haigen, Hughes,  
 Maple, Owen, Peterson, Self, Smith  
*Noble Ladies* Misses Brzorad, Jackson, Maule, Mayer,  
 O'Neal, Prieto, Rhodes, Whitaker  
*Court Ladies and Gentlemen, Soldiers*

INTERMISSION

Act III.

*Andrew II, King of Hungary* Frank Smith  
*Countess Sybille de Doris* Marie Johansson  
*Grand Pas Hongrois* Bonnie Mathis, William Carter  
 and Misses Frazer, Hale, Maule, Mayer,  
 Prieto, Provancha, Wesche, Whitaker  
 Messrs. Barbee, de la Pena, Gifford,  
 Gustafson, Owen, Self, Serrano, Smith  
*Grand Pas Classique* Raymonda, Jean de Brienne,  
 and Misses Dobson, Elliott, Glushak,  
 Menendez, Morales, Popeleski,  
 Shibata, Warner  
 Messrs. Coll, Conover, Haigen, Maple,  
 Marshall, Schafer, Tippet, Ward  
*First Solo* Kristine Elliott  
*Pas de Trois* Nanette Glushak, Hilda Morales,  
 Denise Warner  
*Pas de Quatre* David Coll, Warren Conover,  
 Kevin Haigen, Charles Maple  
*Solo* Jean de Brienne  
*Solo* Raymonda  
*Coda* All

Conductor: David Gilbert

Ballet Theatre Foundation gratefully acknowledges the gift from  
 Mimi Arnold in loving memory of Mr. Isaac Arnold  
 and  
 the grant from  
 The National Endowment for the Arts  
 which have made this production possible.  
 American Production supervised by William Pitkin

Grateful acknowledgement is made by Ballet Theatre Foundation to  
 Mrs. Isaac Arnold  
 whose gift in loving memory of her late husband  
 has made possible this production.

Appreciation is also extended to  
 The National Endowment for the Arts  
 for its grant.



RAYMONDA: American Ballet Theatre, July 4, 1975 (4th Ring: M 107)

A celebration, to be sure. The political order under which most of us (the audience) live is 199 years old as of today. There are those who are celebrating that order. I'm sure they are more numerous than those who are celebrating an aesthetic order which is at least 500 years old--that of the Renaissance. That older order is much more to my taste. There doesn't seem to be an empty seat in the house and yet the house seems very quiet. I don't sense any audience pre-curtain excitement. I am delighted that Nureyev is not dancing tonight--he tends to obliterate whatever work he dances in. It's no longer a work of art with dancers; rather, a particular dancer in a work of art which is hardly more than a backdrop for the star. The focus is off in that situation. Tonight it's Eleanor D'Antuono and Fernando Bujones and Jonas Kage and that's good. And there is the voice of an unnamed male over the house microphone about to make an announcement--everyone is paying the closest attention; changes of cast--minor characters, no cause for alarm. And there goes the curtain and what is that yelling. A man's voice coming from the orchestra: "Police! Police! Police! Police!" Whatever was going on in the orchestra has been resolved and thank God the opening scene has not been interrupted. Ballet audiences are an entirely different group of people from operatic and symphonic audiences. Audience chatter doesn't seem to annoy most of them. They are concerned with visual forms and not auditory forms. For a second I half expected someone to start singing. The set reminds me of the act one set of many Verdi operas. It has a very Russian overtone, however. Orange, rust, bronze, gold, brown. That has got to be Jean de Brienne--even though he is a Crusader knight and a count I think of him as "the prince." Most traditional ballets have "a prince" figure, a "fair maiden" figure, "a sorcerer" figure, and the inevitable peasants. That cape is not well designed. The prince is going to trip on it if he is not careful. And now that the royalty have seated themselves the "divertissement" can begin--it's a very workable and highly satisfactory balletic

convention. The prince is dancing for the top few rows of the balcony and the top few rows of the balcony are ecstatic and Bujones is ecstatic and the energy is surging through the space that separates the prince and the top few rows of the balcony. Reflexive. Reciprocal reflexive. Energy. Now Raymonda has the silken banner won in battle by Jean de Brienne from a Saracen knight by the name of Abdul-Rakhman. Was there an Andrew II, King of Hungary? And Raymonda is now dreaming and the White Lady will lead her to the enchanted garden and the Saracen will magically materialize out of the tapestry and the tapestry will become an oriental tent and Raymonda will be entertained in an oriental environment of gold and bronze and she will soon be in a state of conflict--the overtly sensual Saracen or the ethereal and cerebral prince. Another tapestry intervenes--the curtain--and the first act is over and we have left Raymonda before her veil and we are here before our veil and we are Raymonda and what an interesting thing for Glazunov to do. I like the way that that act has ended. The ensemble is the thing which seems to be the true test of a ballet troupe. Everybody has stars. The ABT seems to have more stars than anyone else. The balletomane has a highly particularized form of applause: rapid staccato sputters usually lasting only about 10 seconds. How different from the expansive clap-clap-clap-clap-clap of the opera house. And when the curtain went up Raymonda was exactly on the spot where we last saw her and she will be there tomorrow and next year and twenty decades hence. That is why the world of art is so satisfying. And the tapestry will intervene and Raymonda will not know with whom she is dancing and perhaps Glazunov is doing more here than meets the untrained eye. Because of the tapestry Raymonda is in a magical world; because of the "tapestry-curtain-tapestry" in the New York State Theatre we are in a magical world. The author has explicitly invited the spectator to dance. Raymonda is dazzled by the Oriental and Spanish dancing and so are we. And where is that melody that I am waiting for; perhaps it's in the next act. During that act I could feel the row of seats moving in time to the music. Someone was dancing in place. The

dancers in the house are always easy to pick out--the females always look to be about 16 and have their hair in a bun and waddle a little when they walk and tend to wear shawls; the males are more difficult to spot but they are usually recognizable by the feline positions they assume against the rail on the promenade. Their thinness and other-worldliness is magnificent. Many dancers seem to confuse dancing with an athletic event. True, the athletic aspect of dance is undeniably fundamental. Yet there is more to it than brute force. The great dancers are those whose souls are as visible as their beautifully formed exteriors. The perfectly shaped soul is dull. The great dancers, then, are those who enclose their imperfectly shaped souls in beautiful exteriors. The entrance of the "premier danseur" is invariably announced by a trombone pump or two. Even ballet villains have "divertissements." I am quite convinced that I just heard a borrowing from "Swan Lake." Spanish dancers and gypsies and peasants are the stock in trade of many nineteenth-century ballets; and the villain himself--a serpentine oriental knight--is now dancing. The King of Hungary and Countess de Doris are now observing the jousting with lances between the Saracen and Jean and Jean has killed the Saracen and Raymonda wakes up and we are reminded that much of what we have been watching since we walked into this theatre has all been a dream--Raymonda's or perhaps Glazunov's or perhaps our own. The "curtain-tapestry-curtain" intervenes. And the third act is all dessert. The wedding celebration--the Grand Pas Hongrois and the Grand Pas Classique and the theme that I have been waiting for and it's like running into an old acquaintance. Raymonda's final solo is done mostly to the piano--beautiful. Suddenly it's all over. The curtain has intervened once again. Flowers, bouquet after bouquet. Wreathes of flowers for the premiers danseurs, conventional bouquets for the danseuses. Someone just yelled out "Bravo" for the première danseuse. The usual operatic audience seems to be more exact with its "Bravo-Bravi-Brava-Brave" than the usual ballet audience. Conductors always appear a little embarrassed when they take their bow on stage. They appear to be extraordinarily out of place on the ballet stage--reality suddenly hurled into the realm of art.

# AMERICAN BALLET THEATRE

Friday Evening, July 11, 1975

## I

### Theme & Variations

*Choreography by George Balanchine*

*Music by Peter Tchaikovsky*

(Theme and Variations from "Suite No. 3 for Orchestra")

*Scenery by Eugene Dunkel after Bibiena*

*Costumes by Andre Levasseur*

*Lighting by Nananne Porcher*

Martine van Hamel Charles Ward

Amy Blaisdell	Janet Popeleski	Giselle Roberge	Janet Shibata
William Carter	Keith Lee	Clark Tippet	Dennis Wayne

Melissa Hale	Cynthia Harvey	Marie Johansson	Sara Maule
Leigh Provancha	Cathryn Rhodes	Patricia Wesche	Sandall Whitaker

George de la Pena	Rodney Gustafson	Kenneth Hughes	Charles Maple
Dennis Marshall	Michael Owen	Richard Schafer	Frank Smith

*Conductor: Tibor Puztai*

## INTERMISSION

## II

### Epilogue

for Vera Volkova

Premiere

*Choreography by John Neumeier*

*Music by Gustav Mahler*

(5th Symphony, "Adagietto")

*Costumes by Michel*

*Lighting by Nananne Porcher*

Epilogue

"When things about-to

Be, it's best; thereafter all

is Fall's quiet sleep."

J. Schwartz

Nat. 'ia Makarova Erik Bruhn

*Conductor: David Gilbert*



## III

## Jardin Aux Lilas

Choreography by Anthony Tudor

Music by Ernest Chausson: "Poeme"

Costumes by Raymond Sovey after sketches by Hugh Stevenson

Scenery and Lighting by Tom Lingwood

Caroline, the bride-to-be Natalia Makarova  
 Her Lover Fernando Bujones  
 The Man She Must Marry Gayle Young  
 An Episode in His Past Bonnie Mathis  
 Friends and Relations Amy Blaisdell, Nanette Giushak,  
 Leigh Provancha, Janet Shibata,  
 David Coll, Rodney Gustafson,  
 Charles Maple, Frank Smith

Violin Solo: David Nadien

Conductor: David Gilbert

## INTERMISSION

## IV

## Les Noces

(A Dance-cantata)

Music by Igor Stravinsky

Set by Oliver Smith

Costumes by Patricia Zipprodt

Choreography by Jerome Robbins

Lighting by Jean Rosenthal

Stravinsky uses as material for *Les Noces* the ritualistic elements found in the ancient customs and traditions of Russian peasant weddings, but reserved the right to use them with absolute freedom, paying little heed to ethnographical considerations. His purpose was not to reproduce the wedding or show a staged dramatization with descriptive music, but rather to present a ritualized abstraction of its essences, customs and tempers. The text is adapted from folk songs and popular verse, typical wedding remarks, clichés of conversations, but again they are not used realistically but rather as a collage of the words spoken or sung during these traditional rites. The first half of the "scenic ceremony" deals with the preparations, and revolves around religious elements. Alternating with these intense invocations and blessings are continual lamentations by the parents for the loss of their children, and by the bride against the matchmaker, on leaving home, and on losing her virginity.

In the second half (the wedding feast) the grief and religious elements are forgotten in robust celebrations with food, drink, songs, toasts, boasts, bawdiness, rough jokes etc: a married couple is selected to warm the bed and finally the marriage is allowed to be consummated while all sit outside the nuptial chamber.

The composition is divided into four tableaux which run without interruption.

## DANCERS

The Bride Karena Brock  
 Her Parents Bonnie Mathis, Jonas Kage  
 The Groom Buddy Balough  
 His Parents Sallie Wilson, Marcos Paredes  
 Matchmakers Ruth Mayer, Frank Smith  
 Friends and Guests Melissa Hale, Marie Johansson and  
 Amy Blaisdell, Susan Jones, Sara Maule,  
 Janet Popleski, Giselle Roberge,  
 Denise Warner, Patricia Wesche  
 William Carter, Keith Lee and  
 Victor Barbee, David Coll, George de la Pena,  
 Paul Gifford, Rodney Gustafson,  
 Kevin Haigen, Charles Maple

## MUSICIANS

Pianists: Mitchell Andrews  
 Steve Rosenthal  
 Howard Barr  
 Harry Fuchs  
 Xylophone: Steve Silverman  
 Timpani: Howard Van Hyning

Soloists: Diane Higginbotham  
 Pamela Gore  
 Richard Shadley  
 William Metcalf  
 Percussionists: Fred Eckler  
 Henry Kavetski  
 Robert Ayers  
 Howard Zwickler

Chorus Master: Richard Vogt

Regisseur for "Les Noces" — James Moore

Conductor: David Gilbert

Pianos — Courtesy Baldwin Piano Company

AMERICAN BALLET THEATRE, Friday Evening, July 11, 1975 (4th Ring:  
M 102)

This is the second time in recent memory that I find myself opening a program for a dance concert and discovering that some of Mahler's music will be performed in the course of the evening. Epilogue, which was given its world premiere on Tuesday, July 8, 1975, by the American Ballet Theatre, will be performed tonight--choreography by John Neumeier, music by Gustav Mahler ("Adagietto," Symphony No. 5), costumes by Michel, lighting by Nananne Porcher. Natalia Makarova and Erik Bruhn will dance and the "Adagietto" will be given its balletic "form" tonight. Dark Elegies is the other ballet that is danced to music of Mahler--Kindertotenlieder. The Alvin Ailey Dance Company performed the latter last year in City Center. Thank God "Epilogue" is the second of the four ballets on the program tonight. It needs an "aesthetic introduction." It is too fragile to be the opening work on a program and I wish that Mahler's symphony were not going to be altered to suit the needs of the dancers. The opening work on the program is Theme and Variations, choreography by Balanchine and music by Tchaikovsky ("Suite No. 3 for Orchestra"). I would imagine that there are probably not five people in the house tonight who know the song "Nun seh'ich wohl, warum so dunkle Flammen Ihr sprühtet mir in manchem Augenblicke" (the second song in the cycle "Kindertotenlieder"), which is the basis of the "Adagietto" of Symphony No. 5. The final work on the program is Stravinsky's Les Noces. Extraordinary program. And when will it all begin and when will we be with the Athenians in "A Midsummer Night's Dream" and voilà que ça commence and Tchaikovsky's unmistakable hand is now in control and that set reminds me of the Metropolitan Opera's set for "Der Rosenkavalier" and the house is very much alive tonight. The drapery is choking the statute. The drapery is choking the statute. The music of Tchaikovsky is being buried by the choreography and the unnecessary applause every time that someone comes onto or leaves the stage. Trombones. Enter "the Prince" in white tights and a black shirt and red and white around the neck and I am apparently sitting in the midst of a nest of ballet dancers. Exit the purple tutus. Eight

men in grey, eight women in grey, four men in black, four women in purple. Heraldic music, a procession, and I know this music very well but I do not know the name. When next I am at NYU I must listen to the "Suite No. 3 for Orchestra" carefully. And now "the prince" is dancing with "the heroine" and the world has just disappeared and that was lovely and this music is from "Swan Lake." Three bouquets: one for van Hamel to hold in her arms and a wreath for the Prince and a potted number for the heroine. And the world contains only twenty-six people. There are only twenty-six people in the world. Only at the end of "Theme and Variations" were the music and the dancing "harmonious." Tchaikovsky was being used as a vehicle during most of "Theme and Variations" and that is particularly irritating. I hope that Makarova and Bruhn don't obliterate the Mahler. What will happen if someone spits in the Ganges? What will happen if someone spits in the Ganges? There comes the orchestra. What are those bits of paper? Is it possible that they are supposed to be leaves? Copper jump suits. Mahler is being used. Mahler is being used. Neumeier has made a great mistake. Mahler is being used: violation. The lighting at the beginning and the end was well executed--steel blue/grey. The choreography is egregious. Neumeier's understanding of Mahler is puerile. One might expect more from un-tutored mastodons. The "Adagietto" from Mahler's Symphony No. 5 is being violated. If Neumeier was intent on having the "Adagietto" from Symphony No. 5 for musical "background" (the statute is being choked by the drapery), he should have had the perspicacity to make it a pas de deux in which the dancers, either male or female, do not literally touch each other. The orchestra performed beautifully. Finis. Yellow roses for Makarova and a wreath for Bruhn made out of carnations, and there goes a bouquet tossed from the audience and why didn't Neumeier concentrate on visual communication? Why did he have the ballet begin and end with "maple-syrup" leaves slowly drifting to the mottled stage? John Neumeier has spit in the Ganges. John Neumeier's crime is unforgivable. John Neumeier has made the "Adagietto" from Gustav

Mahler's Symphony No. 5 into something "nostalgic." Visconti understands Gustav Mahler's Symphony No. 5. The song from Kindertotenlieder which is the basis of the "Adagietto" is as follows:

O eyes, now indeed I see why many a time you shot  
forth such dark flames towards me, as though to gather  
your whole power into one look.

Yet I never guessed, because mists, woven by blinding  
fate, surrounded me, that that beam was sent for your  
homecoming to the land whence all beams come.

You wanted to say to me with your shining: we would  
gladly stay near you! But that is forbidden to us  
by fate. So look at us, for we shall soon be far  
from you!

What are only eyes to you today will be only stars  
in future nights.

Visconti must know about this song. Death in Venice proves that he does. Visconti understands Mahler. Thomas Mann understands Mahler. Visconti understands Thomas Mann.

"There can be no relation more strange, more critical, than between two beings who know each other only with their eyes, who meet daily, yes, even hourly, eye each other with a fixed regard, and yet by some whim or freak of convention feel constrained to act like strangers. Uneasiness rules between them, unslaked curiosity, a hysterical desire to give rein to their suppressed impulse to recognize and address each other; even, actually, a sort of strained but mutual regard. For one human being instinctively feels respect and love for another human being so long as he does not know him well enough to judge him; and that he does not, the craving he feels is evidence." Death in Venice, Thomas Mann.

John Neumeier might well have used the above statement by Thomas Mann as the scenario for "Epilogue." In its stead he has apparently used a sentimental narration in which the relationship between the two individuals is not visual, but, rather, tactile. John Neumeier's lack of comprehension of the music of Gustav Mahler is appalling. Neumeier has spit in the Ganges. Neumeier



has spit in the Ganges. What is the relationship between a musical program and a musical composition? What, in other words, are the possible kinds of program music? Three possible situations immediately come to mind: (1) the music is related in a one-to-one manner to a specific and verbalized program or text--Mendelssohn's A Midsummer Night's Dream, Schubert's incidental music to Rosamunde; (2) the music is related in a one-to-one manner to a specific idea. The "Nocturnes" of Debussy are a good example of this second kind of program music. "Nuages," according to the composer, portrays the "unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white." "Sirènes" portrays "the sea and its innumerable rhythms; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; they laugh, and the song passes on." (3) the music is related in a one-to-one, although indirect, manner to a specific and verbalized program or text. Examples of this third kind of program music are numerous. The slow movement of the Brahms Concerto No. 2 in B-flat major for piano and orchestra, for example, begins with a melody for solo cello which, in fact, is a melody created by Brahms in his earlier song "Immer leiser wird mein Schlummer." That same melody is similarly quoted by other instruments in this slow movement. In the Rhapsody on a Theme of Paganini for piano and orchestra of Serge Rachmaninoff (24 variations on the theme of the Paganini "Caprice No. 24"), the composer uses--in the seventh, tenth, and twenty-fourth variations--the melody of the medieval hymn "Dies Irae"--in the 7th and 10th variation it is heard in the piano, while the orchestra offers alterations on the Paganini theme as background; in the 24th variation it is heard in the brass and strings while the piano offers the theme of Paganini. The beginning of the Finale of Mahler's Symphony No. 5 in C-sharp minor, the Adagietto, is melodically derived from the second song of Kindertotenlieder of Mahler--"Nun seh' ich wohl, warum so dunkle Flammen Ihr sprühtet mir in manchem Augenblicke." When the music is related in a one-to-one manner to a specific and verbalized program or text--the first kind of program music--the composer is, to a certain extent, bound by

the text. Titania and Puck, for example, cannot be ignored by the composer who writes incidental music for the Shakespearean play A Midsummer Night's Dream. By the same token, a choreographer could not ignore those ~~same~~ two characters were he to use the Shakespearean play as a basis for a choreographic presentation. The choreographer who uses a specific and verbalized text as a basis for a choreographic presentation, like the composer who uses a specific and verbalized text as a basis for a musical presentation, must represent the principal facts of that text. (It would be naive to expect a literal re-statement of all of the facts.) When the music is related in a one-to-one manner to a specific idea--the second kind of program music--the composer's efforts are directed by that idea. The degree of freedom on the part of the composer in this instance is, of course, greater than when a specific and verbalized text exists. The specific idea which guided Debussy's writing of "Nuages" was the desire to portray "the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white." If one were to choreograph this Nocturne of Debussy one could not ignore that explicitly articulated authorial intent and the musical composition which resulted. (We must assume, of course, that that intent has been articulated in the aesthetic form of the finished work. If not, it is a question of the authorial fallacy.) The choreographer must acknowledge the fact that Debussy's "Nuages" is a portrayal of "the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white." The organizing idea of the music--which is clear from the aesthetic form of the music itself and, in this case, is made explicit by the specific statement by the composer--cannot be ignored by the choreographer. The particular manner in which that idea might be choreographed is not explicit, and, therefore, the choreographer is free to choose his means. When the music is related in a one-to-one, although indirect, manner to specific and verbalized program or text--the third category of program music suggested above--the composer, in quoting a previously written text, either by himself or by another artist,

cannot ignore the intent of the previously written and independent work that is here being quoted. The song "Immer leiser wird mein Schlummer," when quoted melodically in the slow movement of the Brahms B-flat major Piano Concerto, is not only modified by the new context within which it is found, but also modifies that context and our understanding of that context. Similarly, the original intent of the "Dies Irae" cannot be forgotten when it is heard in the 7th, 10th and 24th variations of the Rachmaninoff Rhapsody on a Theme of Paganini. By the same token, one cannot forget who Henri de Marsay is each time that he re-appears in La Comedie-Humaine of Balzac (Henri de Marsay figures in at least 24 separate novels of that series). When he re-appears for the 24th time we cannot forget what he represents, believes and has done in the 23 earlier novels. The same is true for the song "Nun seh'ich wohl, warum so dunkle Flammen Ihr sprühtet mir in manchem Augenblicke" when quoted in the Adagietto of Mahler's Symphony No. 5 in C-sharp minor. The specific intent of that song cannot be forgotten when hearing the Adagietto of that Mahler symphony. The relationship of that song to the Adagietto in question, although indirect, is one-to-one. If one were to choreograph that Adagietto, as John Neumeier has done in the ballet Epilogue, one would have to acknowledge not only the aesthetic form of the Adagietto itself, but also the form and content of the song from Kindertotenlieder which provides the melodic basis of that orchestral movement, neither of which has John Neumeier done in choreographing Epilogue. Neumeier has spit in the Ganges. His crime is unforgivable. And now it will be the music of Ernest Chausson ("Poème") and the ballet is entitled Jardin aux Lilas and they have forgotten the accent on "Poème" in program. The subject of this ballet seems to be a triangle: the first three characters form a triangle--Caroline, the bride-to-be, Her Lover, and The Man She Must Marry. Most interesting that these characters' names are sentences or phrases or clauses. One of the characters is "An Episcle in His Past." We should all be sentences and not names. When ten people were together they would be more than a collection of ten names, they would

be a paragraph or a poem. And this set has a very tropical or perhaps jungle feeling and the lilacs look like magnolias. Solo violin, solo dancer. This domestic triangle is being superimposed on nature and unity is superimposed on chaos and unity in nature is only an illusion. The "Prince" looks like he is wearing a football jersey. The Chausson music is not being used as the music of Tchaikovsky and Mahler was earlier used. Chausson's "Poème" (world première, April 4, 1897, in Paris by Eugène Ysaÿe and the Colonne Orchestra) is not programmatic, either directly or indirectly. The choreographer is not bound by any text. He is bound only by the spirit of the "Poème"--which is manifest in the aesthetic form of the musical composition itself. Antony Tudor's choreography is a success. There is a harmony between the music of Chausson and the choreography created by Tudor. It is conceivable that ten different ballets could be written which would be harmonious with the Chausson "Poème." Allegories can be explained. Symbols can only be interpreted. Similie--allegory. Metaphor--symbol. Beethoven's Sonata in A major for Cello and Piano, Opus 69 could be a ballet. One need only remember that a piccolo is not thunder, and that thunder is not a piccolo. And this set reminds me of Douanier Rousseau's jungle paintings. Thomas Mann's crouching tiger, where are you? One bouquet for her and none for him and now the violinist is taking a solo bow on the stage and it is like the conductor's bow--life looks awkward in the midst of art. The violinist, like some Greek god, is carrying his attribute and next is Stravinsky. I have never heard this work, "Les Noces," before. Here the composer has supplied both the program and the music, and harmony, if one can use the word in this context, should reign supreme. And the program says that "Stravinsky uses as material for Les Noces the ritualistic elements found in the ancient customs and traditions of Russian peasant weddings, but reserved the right to use them with absolute freedom, paying little heed to ethnographical considerations. His purpose was not to reproduce the wedding or show a staged dramatization with descriptive music, but rather to present a ritualized abstraction of its essences, customs and tempers. The text is adapted from folk songs and popular verse,



typical wedding remarks, cliches of conversations, but again they are not used realistically but rather as a collage of the words spoken or sung during these traditional rites. . . ." And the musicians are on stage and not in the pit and all the instruments are percussion instruments and no strings. The "hair dance" is very ethnic and I don't like folk dancing and this score is wonderful and I like the idea that all the musicians bowed to the house before the work began. Jerome Robbins also did the choreography to "West Side Story." Stravinsky's peasant wedding will exist long after there are no more peasant weddings. "Les Noces" has a prehistoric sound to it. This wedding is prehistoric and by means of four pianos, a xylophone, timpani and assorted percussion instruments and a chorus we are literally in a cave and Plato has not yet made his appearance. A bouquet of flowers for the bride and there is no recording of "Les Noces" in Russian according to someone to my left. And "For a million springs, the grass has risen outside the cave, and quelled the blood of the hunt. Still, the mouthpiece of tribes repeats its magical rites in dark ignorance."

BALLET THEATRE FOUNDATION, INC.  
in association with  
City Center of Music & Drama, Inc.  
presents

# AMERICAN BALLET THEATRE

LUCIA CHASE and OLIVER SMITH, DIRECTORS  
ANTHONY TUDOR, ASSOCIATE DIRECTOR

Monday Evening, July 14, 1975

## Swan Lake

Ballet in Four Acts

Music by Peter Ilich Tchaikovsky

Choreography by Marius Petipa and Lev Ivanov

Staged and Directed by David Blair

Choreography for the Peasant Dance, Goblet Dance, Act I, the Neopolitan Dance  
and revised Spanish Dance, Act III, and the storm Scene, Act IV by David Blair

Scenery by Oliver Smith

Costumes by Freddy Wittop

Lighting by Jean Rosenthal

### ACT I

*A meadow near the Castle. Afternoon*

Prince Siegfried has organized a hunting party to celebrate his twenty-first birthday. The peasants of the district have been given a holiday and have arranged a picnic which the Prince has promised to attend. The picnic is interrupted by the arrival of the Princess-Mother who reminds her son that it is his duty at his coming-of-age ball to choose a bride from one of six eligible Princesses. As the day draws to a close, the peasants take their leave, and the Prince, sad at the thought of his carefree youth slipping from him, is roused out of his mood by Benno, who has sighted a flight of swans. The Prince, deciding the night is still to be enjoyed, orders pursuit, and the hunters leave.

### ACT II

*Some hours later. By the Lake.*

1. First the hunters and then the Prince arrive. The swans have eluded them, and the Prince declares he wishes to go no farther but urges the others to continue. Left alone, he suddenly sees a magnificent Swan in flight. His enthusiasm is again aroused and he carefully takes aim. To his astonishment, the bird transforms into a most beautiful girl, and he withdraws into the trees to observe her. Unable to restrain his curiosity, he reveals himself, only to startle and frighten her. He assures her he will do her no harm and asks her to explain the marvel he has just seen. Impressed by his gentleness, she unburdens the story of her plight. She tells him she is a Princess of high birth who fell under the spell of an evil sorcerer, and now her fate is to be a Swan; and only in the hours of darkness may she assume her human guise. Indeed, this very lake is filled with her mother's tears. She tells him she is condemned for eternity, and only if a virgin youth swears eternal fidelity to her and marries her can she find release. Only then can the spell be broken. But if he should forswear her, then she must be a Swan forever. Siegfried, instantly overcome by love, declares he is indeed that youth and will be faithful to her forever. At that moment, the sorcerer appears. The Prince in his passion reaches for his crossbow but Odette immediately protects the sorcerer with her body, for she knows that if he is killed before the spell is broken, she too will die. The sorcerer disappears, and she slips away from the Prince into the forest.

2. Benno discovers a flock of swans and immediately summons the hunting party for the sport. The Prince's timely arrival prevents the shooting of the enchanted maidens. He tells them what he has learned and suggests that they return to the Castle.

3. Now Odette and Siegfried are alone. Siegfried realizes his destiny is changed. Dawn approaches and Odette is compelled by the spell to return to her guise as a Swan. Siegfried is left distraught.

## ACT III

*The next night. The Great Hall.*

Guests assemble for the birthday ball from many royal houses, each bringing a Princess eligible for the Prince's hand in marriage. As the evening continues, the Prince sinks more into despair at the choice he will have to make. At the moment of decision, a fanfare announces the arrival of the Baron von Rothbart and his daughter Odile, disguised as Odette. The Prince, being convinced he is with his beloved, declares to all his true fidelity. Too late, he realizes he is the victim of a terrible plot. He rushes into the night.

## ACT IV

*The lakeside. That night.*

The Swan-maidens are anxious at the disappearance of Odette. She returns and tells of Rothbart's treachery; before dawn, she intends to die. A great storm rages. Siegfried bursting into the glade, discovers her and begs her forgiveness.

As dawn approaches, Rothbart appears again in his disguise as a sorcerer. Odette tells Siegfried she must kill herself, or she will forever be a Swan. Siegfried knowing that his destiny is forever changed by Odile, declares he will die with her, thus breaking the power of von Rothbart. The lovers throw themselves into the lake. Rothbart is mortally struck and his power ended.

*Apothesis*

The lovers are united in life after death.

*Odette-Odile* Natalia Makarova*Prince Siegfried* Ivan Nagy*The Princess-Mother* Lucia Chase*Wolfgang, former tutor to the Prince* Buddy Balough*Benno* David Coll*Von Rothbart* Marcos Paredes

## Act I.

*Pas de Trois* Hilda Morales, Kristine Elliott,  
David Coll*A Peasant Girl* Susan Jones*Peasant Girls and Boys* Misses Ashton, Barth, Hale, Kovak,  
Kuchera, Mayer, Popeleski, Rhodes,  
Roberge, Warner, Wesche  
Messrs. de la Pena, Gustafson, Haigen,  
Hughes, Maple, Peterson*Aristocrats* Misses Blaisdell, Frazer, Johansson, Maule,  
O'Neal, Provancha, Shibata, Whitaker, Youskevitch  
Messrs. Foster, Lee, Marshall, Owen,  
Schafer, Self, Tippet

Ladies of the Court and Huntsmen

## INTERMISSION

## Act II.

*Two Swans* Deborah Dobson and Jolinda Menendez*Cygnets* Elizabeth Ashton, Hilda Morales,  
Marianna Tcherkassky, Denise Warner*Swans* Misses Barth, Blaisdell, Frazer, Hale, Harvey,  
Jackson, Johansson, Jones, Kovak, Kuchera,  
Maule, Mayer, O'Neal, Popeleski, Provancha,  
Rhodes, Roberge, Spizzo, Whitaker, Wesche  
Huntsmen

## INTERMISSION

## Act III.

*Master of Ceremonies* Richard Schafer

*Czardas* Nanette Glushak and David Wayne  
 Melissa Hale, Francia Kovak,  
 Giselle Roberge, Janet Shibata  
 Kenneth Hughes, Charles Maple,  
 Kirk Peterson, Kevin Self

*Spanish Dance* Bonnie Mathis, Maria Youskevitch,  
 William Carter, Frank Smith

*Neapolitan Dance* Elizabeth Ashton, Linda Kuchera,  
 Susan Jones, Denise Warner,  
 Kevin Haigen, Warren Conover

*Mazurka* Marie Johansson, Sara Maule, Janet Popeleski,  
 Patricia Wesche, Rory Foster, Rodney Gustafson,  
 Keith Lee, Dennis Marshall, Michael Owen

*Princesses* Misses Blaisdell, Mayer, Menendez,  
 Provancha, Rhodes, Whitaker

*Black Swan Pas de Deux* Odile and the Prince

Ladies and Gentlemen of the Court

## INTERMISSION

## Act IV.

Swans and Cygnets

Conductor: Akira Endo

## AMERICAN BALLET THEATRE ORCHESTRA

Orchestra Personnel listed alphabetically after principals.

<b>VIOLINS</b> Israel Chorberg— Concertmaster Joseph Diamante— Associate Concertmaster Otto Frohn—Principal Maurice Ancher Alexander Cores June De Forest Anne Fryer Jerro Gibson Martha Marshall Allan Martin Barbara Randall Meyer Schumitzky Shirley Siegelman Robert Stoyanov Helen Strilec Dominic Vaz	<b>CELLOS</b> Daniel Morganstern— Principal Jonathan Abramowitz Stefan Auber Gregorio Follari Charles Moss Bruce Rogers	<b>CLARINETS</b> Fred Loeb—Principal James Douglas Wallace Kramer	Robert Hauck Robert Wright
<b>VIOLAS</b> Susan Pray—Principal Barbara Baird Vincent Lieta Christian Sander	<b>BASSES</b> Max Stern— Principal Jeffrey Levine	<b>BASSOONS</b> Cyrus Segal—Principal Bernadette Zirkull Frank Schwartz	<b>TUBA</b> Lewis Waldeck
<b>OBUES</b> Marsha Heller—Principal Doris Goltzer Harold Feldman	<b>FLUTES</b> Mary Waldeck—Principal Patricia Spencer Eve Dickens	<b>FRENCH HORN</b> Brooks Tillotson— Principal Ray Alonge Dolores Loeb Frank Santonicola	<b>TYMPANI</b> Howard Van Hyning
		<b>TRUMPETS</b> James Stubbs—Principal Robert Lang	<b>PERCUSSION</b> Steve Silverman— Principal Paul Fine
		<b>TROMBONES</b> Porter Poindexter— Principal	<b>HARP</b> Francesca Corsi
			<b>PIANO</b> Howard Barr
			<b>CELESTE</b> Steve Rosenthal



Swan Lake, American Ballet Theatre, Monday Evening, July 14, 1975

(M-109)

. . . and Benno has spotted a flight of swans and Siegfried orders pursuit and when Siegfried first sees Odette she is in flight. She is a swan by day and Odette by night. Swan Lake is filled with the tears shed by the mother of Odette and Swan Lake enters my arterial system, my veinal system, my "nerve system" (as Kostya would say), and the year begins and the year ends. And in a few minutes the world created by Tchaikovsky will obliterate the rest of the world and that scene in Ken Russell's The Music Lovers in which the last few moments of "Swan Lake" are danced in a natural setting and Glenda Jackson has to have the plot explained to her and von Rothbart is there and Tchaikovsky's lover are there and the un-natural eclipses the natural, all that is now before me. This performance is sold out and that is the sound of the house microphone being turned on and the house manager is about to make an announcement and everyone is nervous, and we are all wondering who has cancelled and it was not a principal dancer and now the peasants are dancing. The peasants are the background against which this ballet is set. The peasants are the background against which the modern world is set. Siegfried is in green and yellow and brown boots and there's the Maypole and even play must be structured. They structure their play-world by means of a pole. They structure their play-world by means of a month. They structure their play-world by means of a day. And one of the directors of the American Ballet Theatre, Lucia Chase, is playing the role of The Princess-Mother and her role is very narrative-oriented. She does pantomime to advance the plot and The Princess-Mother helps to establish the background against which this ballet is set. Siegfried now has his bow and arrows and the peasants have already become scenery and the Pas de Trois is there. The arrow that Siegfried aims at Odette enters his own heart and now the forward narration of the ballet is stopped and the royalty are being entertained. Art within the context of art, a play within a play, a dance within a dance. The dog just barked and many of the people in the house gave forth a twitter. The dancers are all dancing for Siegfried and The Princess-Mother and we are the

spectators of the spectators and the performers and for whom are the dancers bowing. Again the majority of the house gives forth a nervous twitter when the old man gets drunk and he becomes gauche and quite human and the majority of the house is glad that he is human. The peasants imitate the royal entertainments and here life is copying art. Heraldic music and the aristocrats take their leave and just after they do the Swan theme is heard and where will the arrow land and in Act II the peasants are no more and we are in the metaphorical realm and Act I is a preparation for metaphor. The rest of the ballet emerges from the allegorical first act. The albatros is airborne and she will remain so until daybreak. Odette will not allow Siegfried to kill von Rothbart because he is the art-maker. He is the transition. Eighteen swans and eight more. Siegfried will not allow his men to kill the swans for they are the creation of the art-maker. Act II of Swan Lake has some of my favorite ensemble dancing of all time. The White Swan Adagio. Brava Makarova, Bravo Nagy. The Dance of the Cygnets and I inevitably think of that performance of Swan Lake in Lisner Auditorium in Washington, D. C. when I saw the four cygnets in the wings before their dance and I saw the four cygnets dance and I saw the four cygnets in the wings after the Dance of the Cygnets and reality becomes illusion and illusion becomes reality and where are we and it is form that is valuable. Makarova's back is incredible and according to one of the ballet-types to my left "the intermissions are shorter this year than they were last year." Siegfried will now be deceived by the Baron von Rothbart and his daughter Odile, disguised as Odette. The art-maker pursues his own end. A royal entertainment and the Prince and The Princess-Mother will be royally entertained and the forward motion of the ballet is momentarily halted. And we are with the Prince and The Princess-Mother. We are spectators. We are participants. The spectator is a participant and a dialectical relationship takes place. Odile and trombones and thirty-two fouettés--whirling icicles sweating magic and the world disappears. Odile and trombones and thirty-two fouettés--whirling icicles sweating magic and the world appears. Makarova

is an entirely different swan from Cynthia Gregory. The latter is more aristocratic and aloof and more to my taste. Makarova's soul is not visible. Odette has been betrayed and life is no longer bearable and she will free herself by death. "Weisst du auch, mein Freund, wohin ich dich führe? Im Feuer leuchtend liegt dort dein Herr, Siegfried, mein seliger Held. Dem Freunde zu folgen wieherst du freudig? Lockt dich zu ihm die lachende Lohe? Fühl' meine Brust auch, wie sie entbrennt; helles Feuer das Herz mir erfasst, ihn zu umschlingen, umschlossen von ihm, in mächtigster Minne vermählt ihm zu sein! Heiaho! Grane! Grüss' deinen Herren!" And Emma goes to Bournisien and Virginia Woolf walks to the river Ouse and harmony prevails. Eighteen swans are the only inhabitants of the world. Five or six bouquets are there and they are for Odette. Two bouquets are carried on, one is red and one is white and they are both for her and the Prince is presented with a white wreath and an armful of loose flowers was just thrown and the Prince is Odette's flower attendant. The Prince kisses the hand of Odette and the house goes wild. Solo bow for the Prince and two bouquets are thrown from the house and a solo bow for Odette and three bouquets are thrown from the house. They both bow and two more bouquets are thrown and they both bow again and one more bouquet is thrown and Flosshilda holds up the recovered ring joyously and the Rhine returns to its bed and the waters are calm and the heroes and the gods are seen sitting in the Hall of Valhalla. Bright flames seize on the abode of the gods. Baron von Rothbart is no more. Benno has spotted a flight of swans and Siegfried orders pursuit and when Siegfried first sees Odette she is in flight. . .

534

JULY 18, 1975

# New York Shakespeare Festival

DELACORTE THEATER      CENTRAL PARK      SUMMER 1975

JOSEPH PAPP

PRESENTS

WILLIAM SHAKESPEARE'S

## HAMLET

Directed by MICHAEL RUDMAN

Setting by SANTO LOQUASTO

Costumes by ALBERT WOLSKY

Lighting by MARTIN ARONSTEIN

Fight Sequences by ERIK FREDRICKSEN

Percussion Score by HERBERT HARRIS

Danish Anthem by NORMAN L. BERMAN

Associate Producer BERNARD GERSTEN



## THE CAST

CLAUDIUS, King of Denmark .....	Robert Burr
GERTRUDE, Queen of Denmark, Hamlet's Mother.....	Ruby Dee
HAMLET, Son of the Late King, Nephew of Claudius.....	Sam Waterston
POLONIUS, Secretary of State .....	Larry Gates
LAERTES, Son of Polonius .....	John Lithgow
OPHELIA, Daughter of Polonius .....	Andrea Marcovicci
HORATIO, a friend to Hamlet .....	James Cahill
VOLTEMAND, an ambassador .....	Jarvis Gallery
ROSENCRANTZ, a friend to Hamlet .....	Douglas Stender
GUILDENSTERN, a friend to Hamlet .....	John Heard
MARCELLUS .....	Mark Metcalf
FRANCISCO .....	Richard Brestoff
REYNALDO .....	Bruce McGill
FIRST GRAVEDIGGER .....	Larry Gates
SECOND GRAVEDIGGER .....	Douglas Stender
A PRIEST .....	John Heard
FORTINBRAS, Prince of Norway .....	Franklyn Seales
A CAPTAIN TO FORTINBRAS .....	Hannibal Penney, Jr.
GHOST of Hamlet's Father, King Hamlet .....	Robert Burr
MILITARY AIDES TO THE KING .....	Richard Brestoff, Graham Beckel, Ray Munro, Cleveland O'Neal III, John Rowe
PLAYER KING .....	John Lithgow
PLAYER QUEEN .....	Franklyn Seales
A MURDERER .....	Ralph Byers
PROLOGUE .....	Stephen Lang
DUMB SHOW KING .....	Mark Metcalf
DUMB SHOW QUEEN .....	Hannibal Penney, Jr.
DUMB SHOW MURDERER .....	Ralph Byers
COMPANY MANAGER .....	Vance Mizelle
TECHNICAL DIRECTOR .....	Ernest Austin
STAGE HANDS .....	Michael Cutt, Reggie Johnson, Jack R. Marks, Ken Marshall, Peter Van Norden
APPRENTICE ACTOR .....	Nancy Campbell

The first act will run approximately one hour forty five minutes

The second act will run approximately one hour twenty minutes

*There will be one fifteen minute intermission*

UNDERSTUDIES: Norwegian Capt., Dumb Show Queen — Graham Beckel; Player King — Richard Brestoff; Ophelia — Nancy Campbell; 2nd Gravedigger — Michael Cutt; Claudius — Erik Fredrickson; Polonius, 1st Gravedigger — James Gallery; Hamlet — John Heard; Horatio — Reggie Johnson; Rosencrantz — Stephen Lang; Marcellus, Dumb Show King — Ken Marshall; Laertes — Mark Metcalf; Reynaldo — Ray Munro; Volttemand — Peter Van Norden; Player Queen, Fortinbras — Cleveland O'Neal; Guildenstern, Priest — John Rowe.  
Undersudies never substitute for listed players unless a specific announcement for the appearance is made at the time of performance.

Produced in cooperation with the City of New York, Hon. Abraham D. Beame, Mayor; Hon. Edwin L. Weisl, Administrator PRCA.

These performances are made possible in part with support from the New York State Council on the Arts and the National Endowment for the Arts.

Hamlet, New York Shakespeare Festival, July 18, 1975.  
(Section O, Row H, seat 7), Delacorte Theatre, Central Park.

The king will enter and the king will exit and this is the way it was and will be and the play will make the frame and the frame is there and le monde du prince va s'imposer on the present world and nous attendons l'arrivée du prince et ceci n'est pas un ballet. Who are those soldiers? They are the prelude and the prelude is the trait d'union entre le monde que nous habitons et celui qui sera créé par les acteurs et le silence nous entourne et nous attendons. The world première of Mahler's Symphony No. 8 was in Munich and the whole audience rose and applauded the conductor who would re-create the world. "Who's there?" "Long live the king!" and why do they look like Nazis and "This bodes some strange eruption to our state" (Horatio) and why has this play been up-dated and how is it possible that they can articulate so many words so rapidly and so beautifully and "We pray you (Hamlet), throw to earth this unprevailing woe." And Hamlet is entreated not to return to Wittenburg and his studies. "Ah, that this too too solid flesh would. . . Frailty thy name is woman" (Hamlet) and those lines came off very well. Hamlet was probably first performed outside and so I am seeing it now. The ghost of King Hamlet--the supernatural enters the realm of the natural. "All is not well" (Hamlet). There is Ophelia and the last time I saw Ophelia she was in Donald's garden in London and Twiggy had come for a visit. "I am native here and to the manor born." The ghost of King Hamlet implores his son to "Revenge this murder most foul." The magic potion enters the ear here; the magic potion enters the eyelids in A Midsummer Night's Dream. The orifices of the body are vulnerable and the audience has presently decided to snicker and twitter because "Something is rotten in the state of Denmark." Most people insist on judging art by the standards of life and Hamlet informs Horatio that "There are more things in heaven and earth than are dreamt of in your philosophy Horatio." Polonius is a wonderful character. He is a grammarian and he hears himself talking and

he comments on what he has here to say and the character talks back to the author and art examines itself. Polonius: "What do you read my lord?" Hamlet: "Words words." Polonius and Hamlet are pre-occupied with words. Hamlet and Polonius are pre-occupied with words. Polonius: "I now humbly take my leave of you my lord." Hamlet: "There is nothing with which I would more willingly part." Hamlet: "I could be bounded in a nutshell and count myself a king of infinite space." Hamlet is free. Hamlet is free even though he inhabits "the most vile of prisons." Words are freedom. Hamlet: "He that plays the king shall be welcome." And now the players are there and the play-within-the-play is about to begin. Hamlet and Polonius believe in the same fictions. Hamlet is deliberately delivering lines on the inner-stage and twelve to sixteen lines will be inserted into the inner-play by the outer-character Hamlet and Hamlet will avenge the murder of King Hamlet. Claudius and Gertrude will fall into an aesthetic trap laid by Hamlet. Claudius and Gertrude will do so because they will under-distance the inner play and that will happen tomorrow. Art will be used to serve the purposes of life. Hamlet advises the inner-characters not to exaggerate but "Hold up a mirror to nature." The inner play becomes art and the outer play becomes reality and where does that leave the fifteen hundred spectators here assembled. Art solves life. Art shapes life. Art solves life. Art shapes life. Art solves life. Art shapes life. Denmark will be put back in order by means of art. The murder of King Hamlet has produced chaos in the state of Denmark. The only way to learn about life is to study art. Hamlet: "I am not a pipe to be played on." Hamlet: "I will speak daggers to her but use none." Hamlet creates his own characters by means of art. Claudius-the-murderer is the creation of Hamlet. Hamlet looks on his creation and we look on Hamlet. Shakespeare looks on his creation and we look on Hamlet. Hamlet's mother cannot see the supernatural (the ghos<sup>t</sup>) nor can she tolerate art and that is why Claudius and Gertrude want to send Hamlet to England. Hamlet: "I am mad in craft." Ophelia is playing with dolls and Laertes is her brother and they are the children of Polonius. Hamlet

admires the skull of Yorick, the court jester who has been dead for twenty-three years. Hamlet the word-jester admires Yorick the court jester. Bluebirds always recognize bluebirds. Hamlet and Laertes are dueling--formalized anger and hate. Hamlet: "I am dead Horatio." Horatio: "Good night sweet Prince, flights of angels sing thee to thy rest." Unity has been created out of chaos: and the strange eruption in the state of Denmark is no more. Art: and the strange eruption in the state of Denmark is no more.



July 29, 1975

**New York Shakespeare Festival**

DELACORTE THEATER    CENTRAL PARK    SUMMER 1975

JOSEPH PAPP

PRESENTS

WILLIAM SHAKESPEARE'S

**THE COMEDY OF ERRORS**

Directed by JOHN PASQUIN

Music by PETER LINK

Setting and Costumes by SANTO LOQUASTO

Lighting by MARTIN ARONSTEIN

Choreography by ELIZABETH KEEN

Associate Producer BERNARD GERSTEN

**THE CAST**  
(in order of speaking)

BODYGUARD #1 .....	Ted Danson
BODYGUARD #2 .....	Peter Iacangelo
EGEON, a merchant of Syracuse .....	Leonardo Cimino
SOLINUS, Duke of Ephesus .....	John Seitz
A MERCHANT .....	Laurie Faso
A MERCHANT .....	Paul Kreppel
ANTIPHOLUS of Syracuse .....	Don Scardino
DROMIO of Syracuse .....	Michael Tucker
DROMIO of Ephesus .....	Larry Block
ADRIANA, wife to Antipholus of Ephesus .....	June Gable
LUCIANA, sister to Adriana .....	Blair Brown
ANTIPHOLUS of Ephesus .....	John Christopher Jones
BALTHAZAR, a merchant .....	Danny DeVito
LUCE (NELL), a servant to Adriana .....	Susan Peretz
ANGELO, a goldsmith .....	Pierre Epstein
A COURTESAN .....	Linda Lavin
DR. PINCH, a schoolmaster and a conjurer .....	Jeffrey Jones
EMILIA, an Abbess at Ephesus .....	Anita Dangler
TOWNSPEOPLE, VENDORS, PROSTITUTES, ETC.: Maggie Askew, Roxanne Hart, Terri King, Charles McCaughan, Thom McCleister, Harlan Schneider, Kas Self.	

MUSICIANS: Conductor, tack piano, concertina, trombone, organ—Peter Phillips; drums, percussion, vibes — Henry Jaramillo; flute, clarinet, saxophone — Richard Meldonian; violin — Max Ellen; string bass, tuba — Austin Wallace.

Time: The Thirties      Place: Ephesus, a small Italian village

THE COMEDY OF ERRORS is performed without an intermission

UNDERSTUDIES: Abbess, Courtesan — Maggie Askew; Dr. Pinch — Ted Danson; Solinus — Danny DeVito; Egeon — Pierre Epstein; Angelo — Laurie Faso; Luciana — Roxanne Hart; Balthazar — Peter Iacangelo; Nell — Terri King; Bodyguard #1 — Paul Kreppel; Antipholus of Ephesus and Syracuse — Charles McCaughan; Bodyguard #2 — Thom McCleister; Dromio of Ephesus and Syracuse — Harlan Schneider; Adriana — Kas Self.

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The Comedy of Errors, New York Shakespeare Festival, July 29, 1975  
(Section D, Row H, Seat 2: Delacorte Theatre, Central Park)

The set is rotating and the stage is rotating and commedia dell'arte characters are everywhere and Ephesus and Syracuse are rivals and each has its own territory and this convention is used in Romeo and Juliette. Egeon introduces the fable and reality will be the backdrop. Chaos is here superimposed on order and Egeon has been apprehended and has escaped the citizens of Ephesus by pretending he was a statue. Art, for most people, is non-existent. The character in the clock tower is watching what is going on on stage with a camera and a pair of binoculars. Multiple perspective. June Gable is playing the part of Adriana, wife to Antipholus of Ephesus and she is wonderful. Her interpretation is very Spanish and very Martha Raye and very successful. She keeps talking about her fading beauty and now she has a giant meat cleaver and she offers the following: "I live unstained!" She performs for the other characters in the play who now applaud her and throw flowers and yell brava and her performance is simultaneously applauded by the audience. Shakespeare's theatre is about theatre. As she performs, Adriana asks the prostitutes (spelled "propstitutes" in the program) for approval and they grant it and applaud. Shakespeare is a master at dealing with his audience's needs but never gratuitously caters to those needs. I wonder how much of this farting and crotch grabbing and defecation is in the actual text. John Pasquin is, I get the impression, freely re-writing Shakespeare. Three farting scenes in one play is over-doing it. "Go, get you from the door." And now a peasant female is throwing eggplants and other fruit at one of the characters and it is very funny. The music is like that in 8½ and a circus feeling is often here created. Nuns in procession suddenly appear and disappear. "Do you know me sir, am I Dromio?" What is real? What is sur-real? What is ir-real? Two sets of twins are mixed up and the confusion is rampant. Dromio remarks that "the whole world is to be found on Nell's body. The sign in the cafe says "Andato a Pranzo"; a chain a rope a chain a rope. Egeon is now wearing a gorilla suit.

Fictional characters putting on costumes to confuse other fictional characters. "Here we wander in delusions." And now Dromio is wandering about in the audience and art is being mixed with reality and this is interesting but I get the feeling that the statue is being choked by the drapery. The confusion is so rampant that the conjurer and schoolmaster is called in and Dr. Pinch is going to establish order. The conjurer and his assistants get confused in their conjuring and many unexpected things are being conjured up. The conjurer is the play-write and the conjurer is making sense out of reality. This conjurer is Shakespeare. Hamlet is Shakespeare. "By this I think the dial points to five." Only after that line has been delivered does the dial point to five--the lack of synchronization is instructive. Theatre examining theatre. Egeon's feet are now in a cement block and he is being wheeled around on one of those two-wheeled tools used for moving heavy pieces of furniture, for example. Clowns, actresses, prostitutes, nuns, men in white suits, people carrying umbrellas, soldiers, flower sellers--the Fellini circus feeling. The two sets of twins are now on stage. "Which is the natural man and which is the image?" Where is the line drawn between the theatre and the non-theatre. What is illusion and what is not illusion. The Abbess at Ephesus is not an abbess and she has been wearing a costume from the beginning and the abbess and the gorilla are the parents of Antipholus of Syracuse and Antipholus of Ephesus. Order has been restored and the play ends with an enthusiastic Fellini-like dance procession dance. This play is a structure for merriment. These players are merry but the production has to be toned down somewhat or it will choke itself in its own drapery--the gunshots, the farting, the defecation, the slapstick can be overpowering and at times obliterate the supporting structure. This play is not only for the groundlings. John Pasquin is overly-concerned with the groundlings and unless his orientation shifts in the period between the present and the official opening of The Comedy of Errors, this production will quickly die, not because of any



crimes committed, but, rather, because of what Ulysses (speaking to Hector) refers to as "fautes":

"Ce n'est pas par des crimes qu'un peuple se met en situation fausse avec son destin, mais par des fautes. Son armée est forte, sa caisse abondante, ses poètes en plein fonctionnement. Mais un jour, on ne sait pourquoi, du fait que ses citoyens coupent méchamment les arbres, que son prince enlève vilainement une femme, que ses enfants adoptent une mauvaise turbulence, il est perdu. Les nations, comme les hommes, meurent d'imperceptibles impoliteses. C'est à leur façon d'éternuer ou d'éculer leurs talons que se reconnaissent les peuples condamnés. . . Vous avez sans doute mal enlevé Hélène. . ."

Jean Giraudoux, La Guerre de Troie n'aura pas lieu  
(Act II, xiii)

Friday Evening, August 8, 1975

# Swan Lake

Ballet in Four Acts

Music by Peter Ilich Tchaikovsky

Choreography by Marius Petipa and Lev Ivanov

Staged and Directed by David Blair

Choreography for the Peasant Dance, Goblet Dance, Act I, the Neopolitan Dance and revised Spanish Dance, Act III, and the storm Scene, Act IV by David Blair

Scenery by Oliver Smith

Costumes by Freddy Wittop

Lighting by Jean Rosenthal

Odette-Odile Cynthia Gregory  
 Prince Siegfried Ivan Nagy  
 The Princess-Mother Lucia Chase  
 Wolfgang, former tutor to the Prince Buddy Balough  
 Benno David Coll  
 Von Rothbart Marcos Paredes  
 Act I.  
 Pas de Trois Kristine Elliott, Hilda Morales,  
 David Coll  
 A Peasant Girl Susan Jones

Peasant Girls and Boys Misses Ashton, Barth, Hale, Kovak,  
 Kuchera, Mayer, Popeleski, Rhodes,  
 Roberge, Warner, Wesche  
 Messrs. de la Pena, Gustafson, Haigen,  
 Hughes, Maple, Peterson  
 Aristocrats Misses Dobson, Johansson, Frazer, Maule,  
 O'Neal, Provancha, Shibata, Whitaker, Youskevitch  
 Messrs Marshall, Owen, Schafer,  
 Self, Smith, Tippet

Ladies of the Court and Huntsmen

INTERMISSION

Act II.

Two Swans Deborah Dobson and Jolinda Menendez  
 Cygnets Elizabeth Ashton, Cynthia Harvey,  
 Hilda Morales, Denise Warner  
 Swans Misses Barth, Brzorad, Frazer, Hale, Jackson,  
 Johansson, Jones, Kovak, Kuchera, Maule,  
 Mayer, O'Neal, Popeleski, Provancha, Prieta,  
 Rhodes, Roberge, Shibata, Spizzo, Whitaker

Huntsmen

INTERMISSION

Act III.

Master of Ceremonies Richard Schafer  
 Czardas Nanette Glushko, Dennis Wayne and  
 Nina Brzorad, Melissa Hale,  
 Francia Kovak, Giselle Roberge,  
 Kenneth Hughes, Charles Maple,  
 Kirk Peterson, Kevin Self  
 Spanish Dance Kim Highton, Maria Youskevitch,  
 William Carter, Frank Smith  
 Neopolitan Dance Elizabeth Ashton, Linda Kuchera,  
 Susan Jones, Denise Warner,  
 Kevin Haigen, Warren Conover  
 Mazurka Marie Johansson, Sara Maule, Janet Popeleski,  
 Patricia Wesche, Rory Foster, Rodney Gustafson,  
 Clark Tippet, Dennis Marshall, Michael Owen  
 Princesses Misses Jackson, Mayer, O'Neal,  
 Provancha, Rhodes, Whitaker

Black Swan Pas de Deux Odile and the Prince  
 Ladies and Gentlemen of the Court

INTERMISSION

Act IV.

Swans and Cygnets

Conductor: David Gilbert

Swan Lake, American Ballet Theatre, August 8, 1975 (M-105)

The co-incidence of my seeing Swan Lake danced tonight with the "form-ation" of Parade Harmonies: A Dialectical Self-Portrait is extraordinary. At 11 AM. this morning when I arrived at DeRay Library Bookbinders and first saw the five copies of PHADSP I experienced a state of being on seeing my own book which is not unlike that which I inevitably experience when I hear Nilsson sing the "Heil dir, Sonne! Heil dir, Licht! Heil dir, leuchtender Tag!" in the third act of Siegfried; or when Sieglinde thanks Brünnhilde ("O hehrstes Wunder! Herrlichste Maid! Dir Treuen dank ich heiligen Trost! Für ihn, den wir liebten, rett'ich das Liebste: meines Dankes Lohn lache dir einst! Lebe wohl! Dich segnet Sieglindes Weh!") for having saved her from the wrath of the approaching Wotan in the third act of Die Walküre; or when I hear the music of Gustav Mahler; or any other such moment in which life and death, experience and imagination, formless-ness and form, chaos and unity, are dialectically fused and held in a state of invisible suspension by the conceptual form of the "oeuvre esthetique." And Cynthia Gregory will dance Odette/Odile tonight and when the curtain goes up in a few minutes the raw materials of the work of art that is Swan Lake will be formal-ized. Each of the dancers that is now dans les coulisses is comparable to an unbound page. The rehearsals have all been completed. The snowpake has been put away and the zerox copies have been made and when the curtain goes up the "binding" process begins and when the curtain comes down at the end of the fourth act the form of Swan Lake will be complete and today I picked up Parade Harmonies: A Dialectical Self-Portrait from the DeRay Library Bookbinders. The creation of an esthetic form, "c'est l'acte le plus significatif et le plus pur dont l'être humain est capable." And there is the voice over the house speaker telling us that there will be some cast changes in Act II, but the principals are the same. And now the royal persons are arriving and the peasants are presenting them with garlands of leaves and a toast is being drunk: formal-ized nature, formal-ized drinking. The life of the peasants is also formal-ized: they are dancing. The distance between

formal-ized life and art is small. The distance between a harvest festival, for example, and a harvest play is small. The former easily becomes the latter. Those peasant girls will become swans in Act II. The Princess-Mother expects Siegfried to marry and perpetuate the social order but the arrow aimed by the Prince at the swan enters his own heart and the costumes for the Act I pas de trois always make the dancers look extremely short and young. I am very fond of the dance that the peasant girl does after the former tutor of the Prince's, Wolfgang, falls down with comic intent after the pas de trois. The aristocrats are more adept at formal behaviour than the peasants and as soon as the aristocrats leave the swan theme is heard. I can recall when Act I of Swan Lake used to seem long to me and now the whole ballet seems to take place in a few minutes. The over-distanced spectator, in most instances, would like the temporal movement of the work of art to be accelerated. The under-distanced spectator, in most instances, would like the temporal movement of the work of art to be decelerated. The appropriately-distanced spectator acknowledges the fact that the time-world of the work of art is the only time-world which exists and, therefore, must proceed at its own pace--that time-world, of course, being different for each work of art. The music at the beginning of Act II is identical to that at the conclusion of Act IV--the circle is completed, just as it is in the Overture to A Midsummer Night's Dream. Cynthia Gregory: tall, aristocratic, magnificent. Odette, Siegfried, Von Rothbart: a triangle. Eighteen swans: three equilateral triangles. Eighteen swans: a circle. And now the twenty-six swans will be the backdrop for the "white swan adagio." Brava Gregory! The trombone entrance at the conclusion of the "Dance of the Cygnets" is glorious--danced by two swans who appear to be extraordinarily tall. Act III is a royal entertainment for the most part. The peasants are admitted into "le lieu aristocratique"--only when the comportment of the peasants is formal-ized is it acceptable in "le lieu aristocratique." The Neapolitan Dance in the Third Act is my favorite peasant dance. In the Third Act of Swan Lake we, the spectators (i.e., the



aristocrats and the audience) watch the peasants formal-ize their comportment--they become a royal entertainment. The Mazurka---M-A-Z-U-R-K-A---and there is Odile and her greeting to the Princess-Mother is wonderfully formal: the aristocratic swan greets the aristocratic Princess-Mother. Thirty-two fouettes. Cynthia Gregory is capable of holding her body in magnificent equilibrium, in elegant suspension. She is neither a falling body bound by gravity nor is she a marble statue--she is both. She is a dialectic between human form and non-human form. Three bouquets: one for the magnificently aristocratic Cynthia Gregory and the other two for the two principal swans and another for Odette and suddenly hundreds of flowers are raining down from all the balconies and confetti is shimmering in the spot-lights and Odette looks like one of those figures in a snow-paper-weight. The circuit is completed. The glass is exactly half-full and half-empty and I am experiencing a state of being at the moment which is exactly like that which I experienced when I saw the five copies of Parade Harmonies: A Dialectical Self-Portrait this morning at eleven. "Heil dir, Sonne! Heil dir, Licht! Heil dir, leuchtender Tag!"

THE BALALAIKA SYMPHONIC ORCHESTRA

Alexander Kutin, Conductor

Martin Kalisky, Concert Master

DAMROSCH PARK-Lincoln Center, Tues. Eve 8:00 P.M.

August 12th, 1975

Caucasian Sketches	M. Ippolitov Ivanov
a. In the Village b. Procession of the Sarder	
Song of the Viking Guest, from opera "Sadko"	Himsky Korsakov
Stanley Moskov, Bass	
Chloe and Daphnis Duet	P. Tchaikovsky
from opera Queen of Spades	
Elinor Amlen, Soprano, Barbara Bethune, Mezzo-Soprano	
Elege	M. Glinka
Barbara Bethune, Mezzo & Sosio Manzo Tenor	
Dos Gebet Yiddish Song, A Prayer,	Words by I.L. Peretz
	Music by Janot S. Koskin
Elia Patron, Bass	
Song of Odarka	S. Hulak-Artemovsky
from "A Dnieper Cossack beyond the Danube"	
Elinor Amlen, Soprano	
Duet of Odarka and Andrey	"
Barbara Bethune and Sosio Manzo	
Chardas	Monti
Lou Bole, Violin	
Jok	Moldavian Dance
INTERMISSION - 10 Minutes	
Ala Balalaika op 7	Nikolai Kotchetov
Waltz of the Faun	V. Andreyev

GROUP OF RUSSIAN FOLK SONGS

Stenka Raisin (from beyond the Island)	Folk Song
Stanley Moskov Bass	
The Wind Howls in the open field	M. Glinka
Elena Heimur, Soprano	
The Snow Ball Tree is Blooming	I. Dunaevsky
Barbara Bethune	
Moscow Nights	V. Solovyov Sedoy
Elinor Amlen, Elena Heimur, Barbara Bethune	
Bubensi	A. Bakaleinikov
Elinor Amlen, Soprano	
Song of the Volga Boatman	Traditional
Elia Patron, Bass	
White Whirlwind	A. Varlamov
Kaleenka	Russian Folk Song
Sosio Manzo, Tenor	
Bright Shines the Moon	Andreyev
Ruth Stillman Heller, Pianist	Louis R. Pignataro, Stage Mgr.
Carl Wiener, Artistic Director	

Our Album of previously recorded concerts may be obtained from  
R. Kutin, 777-6198, also call same no. for BALALAIKA  
INSTRUCTION

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DAMROSCH PARK-Lincoln Center, Tues. Eve 8:00 P.M.

August 12th. 1975

Caucasian Sketches      N. Ippolitov Ivanov  
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     Elinor Amlen, Soprano, Barbara Bethune, Mezzo-Soprano  
 Elegy      M. Glinka  
     Barbara Bethune, Mezzo & Sosio Manzo Tenor  
 Dos Gebet Yiddish Song, A Prayer,      Words by I.L. Peretz  
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     Stanley Moskov Bass  
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 INSTRUCTION

The Balalaika Symphony Orchestra, August 12, 1975

Brilliant green and red and orange and blue and a plethora of string instruments and the general mood is folksily familiar and there are a lot of new faces in the orchestra and the microphones are very loud. "Its father was a tenor banjo and its mother was a mandolin." "In the Village" is the first of the Caucasian Sketches that will be performed and the orchestra sounds like it is under water and "In the Village" was played badly. "Procession of the Sarders" is wonderful and heraldic and it is the music that I played at my private celebration when I received my first Master's Degree and this performance sounds very ragged indeed. The "Song of the Viking Guest" from Sadko is now being sung by Stanley Moskov and Stanley is in good voice tonight and the concert seems to have begun. The Daphnis and Chloe duet from Pique Dame is listed on the program as the Chloe and Daphnis Duet and it is beautiful and a rose by any other name would smell as sweet. Manzo is standing too close to the microphone and Glinka's "Elege" is distorted, not only by the microphone but also by the unctuous under-distancing being carried out by Sosio Manzo and that man is from the Jewish Theatre and he has a wonderful voice but why must he make that rather odd pushing and squeezing gesture as he sings and he is being a bit too dramatic and Kate and Peter rewarded him with a "Bravo." Outdoor concerts are impossible. Airplanes, automobiles, insects, children playing baseball--empirical reality seems to be hostile to aesthetic reality. And now Manzo and Barbara Bethune are singing a duet from Odarka and Andrey and Manzo is crooning and under-distancing and he belongs in a gondola and not on a concert stage. Everything he sings he distorts and coats with maple syrup and cheapness. "Alexander Kutin," as Kate so succinctly put it, "has a dried up walnut for a brain." And now someone is playing a violin solo and I have the feeling that I am at the Ted Mack Show and where are the seals and the trained dogs and with just a little effort this concert could become a Fellini movie. Kostya is wearing an electric orange shirt that Kate made and Kopturovich is wearing an electric blue shirt and a rabbit and a squirrel are playing Russian folk



instruments and where is Beatrice Potter and where are the clowns. This concert is aimed directly at the tear ducts of the audience and much of the audience is taking great delight in under-distancing what they hear and some of them are literally dancing in the aisles. National program music and the past, a Russia which is no more, is being filtered, not through a structure but rather through the memory of the auditors and they are being explicitly invited to under-distance and that is why they are here and the Moldavian Dance "Jok" is the last work before the intermission and it is being played very well and the audience will be in a good mood during the intermission. Kate: "I love to watch Martin play." Kate: "I think someday when Kostya is practicing the 'Waltz of the Faun' that I'll go into the studio with all the cats and we'll all waltz like fauns. Masha always mews when Kostya plays this piece." And now there are five singers on the stage and they are all too close to the microphones and "Stenka Raisin" is the name of the song and the Cathedral of Milan cannot be appreciated from a distance of ten feet and the participants in this concert are both emotionally and physically under-distanced and the lady sitting in front of me has just informed me that the singer on the left [Manzo] is an Italian tenor. SRP: "Yes, and I wish he were in Italy right now." Kate has just informed me that "The Snow Ball Tree is Blooming" is, to the best of her knowledge, a Ukrainian song. And now Moscow Nights--popularly known as "Midnight in Moscow"--is being sung by Amlen, Heimur and Bethune and this song was written by V. Solovyov Sedoy and we used to sing this song in Russian 2 and 3. And now Manzo has taken off his jacket and he is disgusting. Kate: "Her [Elinor Amlen] Russian is exceptional." And now someone is taking flash pictures of the soloists as they sing, and Manzo, like Corelli, is violating distance with his sobbing voice and Manzo is repulsive and he is now inviting the audience to sing along with him as he sings "Kaleenka," and now he is literally conducting the audience and Manzo is insufferable. Kutin's gestures remind me of what one might do if one were given the responsibility of herding a flock of ducks or chickens across the street. And the soloists are standing in conspicuous positions so that they can

receive the congratulations of their fans and there is Barbara Bethune and she is having her picture taken and I hear a violin and there are instruments everywhere and I smell moth balls and tsarist Russia is no more but it is here in these folk songs and in this nationalistic music and that is why these people are here. "Nationalism in music is the conscious use of a body of folk music, appearing even in such extended forms as symphony and opera. . . [It] is not a superficially applied patina of folk music. Rather it is an evocation of the folk spirit, of the songs, dances, and religious music of a people. The true nationalist does not have to quote that material directly. He is so impregnated by the melos that all of his music evokes, as a specific response, the music of his homeland. The melos of the composer's country is an essential part of his actual mental and aural processes, as much as the air he breathes, the food he eats, and the language he speaks. . . Rich countries with satisfied citizens do not normally produce nationalistic music, which in a way is propaganda--a spiritual call to arms. A country with a people under the domination of a foreign power, such as the Kingdom of Bohemia under Austrian rule, or a country where the people groaned under the iron fist of a czar and his entrenched, grasping aristocracy, was not capable of much in the way of social protest. But protests could be made in literature and music; and they were. Where the hands of the activists were tied, the musician at least could express his country's longing for freedom, or his country's pride in its traditions. And all this was helped by the romantic identification with 'the folk.' " (The Lives of the Great Composers, Harold C. Schonberg, 1970, p. 332) Tsarist Russia is no more but it is here in these folk songs and in this nationalistic music and that is why these people are here.

## The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

THURSDAY AT 2 P.M., August 14, 1975

WHEN THIS YOU SEE REMEMBER ME, 1970. Directed by Perry Miller Adato. Film editor and associate producer, Alan Resetsky. Produced by National Educational Television. 89 minutes.

"This is an intriguing film biography of a woman and a city (Paris) who came together at a moment of revolutionary ferment in art and literature...The story of this fascinating woman - her long relationship with Alice B. Toklas, her circle which embraced memory-tingling names - is faithfully recreated. Through a sensitive combination of photographs, rare films, painting, and live reminiscences by some of the people who knew Gertrude Stein, producer-director Perry Miller Adato, has fused intriguing anecdotes with vital biographical excerpts...The camera makes skillful use of zooms, pans, and dissolves to keep the images constantly moving, and to create dynamic visual equivalents to the sensitive narration culled from the writings by or about Gertrude Stein."

Filmmakers Newsletter  
March 1972

554

# THE NEW YORK CITY OPERA

Saturday Evening, September 6, 1975, at 8:00 PM

## CARMEN

Text by HENRI MEILHAC and LUDOVIC HALEVY

(Adapted from the novel by PROSPER MERIMEE)

Music by GEORGES BIZET

Conducted by IMRE PALLO

Production devised and directed by TITO CAPOBIANCO

Assistant to Mr. Capobianco: STEVE PRESNELL

Sets and Costumes designed by JOSE VARONA

Choreography by THOMAS ANDREW

Lighting by HANS SONDHEIMER

Chorus Master: GEORGE BRANSON GRAY

### CAST

(in order of appearance)

Morales, a Corporal of the Dragoons ..... THOMAS JAMERSON  
 Andres, a Captain of the Dragoons ..... DON YULE  
 Zuniga, another Captain ..... RICHARD McKEE  
 Micaela, young girl from Don Jose's village ..... FAYE ROBINSON  
 Don Jose, a Corporal ..... (Debut) KENNETH COLLINS  
 Carmen, a gypsy girl ..... OLIVIA STAPP  
 Frasquita, friend of Carmen ..... YOSHI ITO  
 Mercedes, friend of Carmen ..... JEANNE PILAND  
 Lillas Pastia, an innkeeper ..... JOAQUIN ROMAGUERA  
 Escamillo, a toreador ..... JOHN DARRENKAMP  
 El Remendado, a smuggler ..... DAN MAREK  
 El Dancairo, a smuggler ..... WILLIAM LEDBETTER  
 Guide ..... JOAQUIN ROMAGUERA  
 Townspeople, Soldiers, Factory Girls, Gypsies, Smugglers, Toreros and Quadrilles  
 Seville, Spain—early 19th Century

ACT I A square in Seville

ACT II Lillas Pastia's Tavern

ACT III Smugglers' Camp

ACT IV Entrance to Plaza de Toros

We gratefully acknowledge the generous contribution of the Mary Flagler Cary Charitable Trust which made this production possible

The audience is respectfully requested not to interrupt the music with applause.

(This evening's performance will end at approximately 11:25 p.m.)



## CARMEN

ACT I — Micaela, looking for her beloved, Corporal Don Jose, questions the townspeople and soldiers in the square near the cigarette factory, but is told to come back later on. Don Jose arrives, with the changing of the guard, and is told of the girl who has been seeking him. The people in the square are joined by the girls from the cigarette factory. All the men try to get the attention of one of the girls, Carmen, but she ignores them and directs most of her words to the young corporal. She throws a flower to him and goes back into the factory as the bell signals the return to work. Micaela comes back, bringing Don Jose news of his mother. Suddenly, a disturbance in the cigarette factory sends all the girls back into the square. When they accuse Carmen of attacking one of the girls with a knife, Captain Zuniga orders Don Jose to arrest her. After he has left, Carmen convinces her captor, Don Jose, to loosen her ropes so that she can escape, and promises to meet him later at Lillas Pastia's tavern if he does. When Captain Zuniga returns with the soldiers and townspeople, he orders Carmen taken to jail. Her wrists now untied, Carmen flees, and the Captain arrests Don Jose for aiding her escape.

ACT II — A month later, Carmen and her friends, Frasquita and Mercedes, entertain the gypsies and smugglers at Lillas Pastia's tavern. The famous bullfighter, Escamillo, and his entourage enter, and he becomes very much interested in Carmen. Although she is impressed by his attentions, she is more concerned about Don Jose who, she has heard, was just released from jail. When the tavern closes, she informs the smugglers that she will not be able to join them on their latest venture since she is in love with Don Jose, but she promises to ask him to join them. Don Jose arrives and Carmen dances for him, but when he starts to leave as the bugle call sounds from the barracks, she becomes enraged. Don Jose tells her that he wants to stay but that he can not, and shows her the withered flower that she had tossed him that first day. When he confesses his love for her, Carmen then tries to convince him to join her and the smugglers. Captain Zuniga appears and makes advances to Carmen, deliberately provoking Don Jose. Don Jose attacks him; the smugglers come to his aid; and Don Jose has no choice but to desert the army and join the smugglers.

ACT III — The smugglers, Carmen and Don Jose among them, are gathering in the hills. Don Jose is unhappy with life as a deserter, but he refuses to leave Carmen. Even though she has grown indifferent to him by now, he swears that he will never let her go. Frasquita and Mercedes amuse themselves by telling their fortunes from the cards, finding predictions of handsome men and riches. When Carmen joins them, she finds only death in her cards. Micaela, still looking for Don Jose, appears just as Don Jose fires at an approaching stranger. Micaela hides, and the stranger turns out to be Escamillo who has come to see Carmen. He and Don Jose start to fight but are separated by the gypsies. Led in from her hiding place, Micaela begs Don Jose to return to their village to see his dying mother. He goes with her, but warns Carmen that they will meet again.

ACT IV — Carmen waits with the crowd at the entrance to the bullring for the arrival of the procession of bullfighters into the arena. After the other participants in the corrida pass by, Escamillo enters. He and Carmen profess their love for one another and Escamillo goes into the arena. Carmen is warned by Frasquita and Mercedes that Don Jose has been seen lurking around, looking for her, but she ignores them. Don Jose appears and Carmen faces him fearlessly, throwing away the ring he had given to her. She is defiant as he pleads with her, her attention distracted by the shouts of the crowd inside the arena where Escamillo is fighting. As she goes toward the entrance, Don Jose stabs her.

## NEW YORK CITY OPERA ORCHESTRA

Secondo Proto, Orchestra Personnel Manager  
John Pintavalle, Concert Master

FIRST VIOLINS	VIOLAS	PICCOLO	HORNS
Dixie Blackstone	Arthur Granick	Florence Nelson	Anthony Miranda
Jerry Gibson	Susan Pray		Ronald Sell
Joseph Diamante	Warren Laffredo		Harold Carlisle
Austin Reiter	Laurance Fader	OBOES	Frank Santonicola
Martha Marshall	Erin Silberstein	Leonard Arner	Sharon Moe
Samuel Carmell	Robert Benjamin	Doris Goltzer	TRUMPETS
Helene Shomer	Forrest Midmoen	Livio Caroli	Theodore Weis
Kees Kooper	Susan Gingold		Bruce Revesz
John Palanchian		ENGLISH HORN	Thomas Lisenbee
Secondo Proto	CELLOS	Doris Goltzer	TROMBONES
Barbara Long	Robert Gardner		Robert Hauck
Alfred Hart	Gregorio Follari	CLARINETS	James Biddlecome
Lillian Caillon	Alla Goldberg	Charles Russo	Robert Wright
	Charles Moss	Aldo Simonelli	TUBA
	Esther Gruhn	Joseph Rabbai	Lewis Waldeck
	Bruce Rogers		HARP
	Carol Buck	BASS CLARINET	Francesca Corsi
SECOND VIOLINS	BASSES	Aldo Simonelli	TIMPANI
Alan Martin	James Brennand	BASSOONS	Leonard Schulman
Otto Frohn	Richard Johnson	Loren Glickman	PERCUSSION
Anne i ver	Harold Shachner	Cyrus Segal	Howard Van Hyning
Meyer Schumitzky	Naoyuki Miura	Bernadette Zirkuli	Paul Fein
Marcella Eisenberg	June Rotenberg	CONTRA BASSOON	LIBRARIAN
Shirley Siegelman	FLUTES	Cyrus Segal	John Donohue
Samuel Gurkin	John Wion		
Harry Azen	Florence Nelson		
Ezra Kliger	Gerardo Levy		
Abram Kaptsan			
Mariano Dessi			
Erica Miner			

MOVIE OF THE GOLDEN AGE THE MOVIE MUSICAL • THE MOVIE OF THE GOLDEN AGE • THE MOVIE MUSICAL • THE  
**THE MOVIE / THEATRE 80**  
 MOVIE OF THE GOLDEN AGE THE MOVIE MUSICAL • THE MOVIE OF THE GOLDEN AGE • THE MOVIE MUSICAL  
 Under the Personal Direction of **HOWARD OTWAY**

September 9-10, 1975

Susan Lenox: Her Fall and Rise (1931) A Metro-Goldwyn-Mayer Picture. Cast: Greta Garbo, Clark Gable, Jean Hersholt, John Miljan, Alan Hale, Hale Hamilton, Hilda Vaughan, Russell Simpson, Cecil Cunningham, Theodore von Eltz, Marjorie King, Helene Millard, Ian Keith. Credits: Directed by Robert Z. Leonard. Adaptation by Wanda Tuchock from the novel by David Graham Phillips. Dialogue by Zelda Sears and Edith Fitzgerald. Photography by William Daniels. Edited by Margaret Booth.

Conquest (1937) A Metro-Goldwyn-Mayer Picture. Cast: Greta Garbo, Charles Boyer, Reginald Owen, Alan Marshall, Henry Stephenson, Leif Erikson, Dame May Whitty, C. Henry Gordon, Vladimir Sokoloff, Maria Ouspenskaya, Scotty Beckett. Credits: Directed by Clarence Brown. Produced by Bernard H. Hyman. Screen play by Samuel Hoffenstein, Salka Viertel and S. N. Behrman from the novel "Pani Walewska" by Wacław Gasiński and a dramatization by Helen Jerome. Photography by Karl Freund. Musical score by Herbert Stothart. Edited by Tom Held.

WE HAVE ARRANGED INSIDE PARKING SPACE FOR BICYCLES

**THEATRE 80 SAINT MARKS**

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September 11, 1975  
 AMERICAN LANDMARK FESTIVALS  
 in cooperation with the  
 National Park Service

presents

BRITT-MARIE ARUHN  
 soprano  
 HAKAN HAGEGARD  
 baritone

THE AMERICAN SYMPHONY ORCHESTRA  
 AINSLEE COX, Guest Conductor

ROSALIND TIEFER, Pianist  
 FRANCIS HEILBUT, Pianist

at

CASTLE CLINTON NATIONAL MONUMENT

7 PM

"TODAY'S ANNIVERSARY CONCERT" . . . . . Mr. Francis Heilbut,  
 Founder and Director, American Landmark Festivals

"The 125th Jenny Lind Anniversary" . . . . . Baron Carl-Henrich  
 Nauckhoff, the Consul General of Sweden

Swedish National Anthem, "Du Gamla, Du Fria"

American National Anthem, "The Star Spangled Banner"

Played by the American Symphony Orchestra

Overture to Oberon . . . . . C. M. Von Weber

"Sorgete in si bel giorno" from Maometto Secondo

"Largo Factotum" from The Barber of Seville . . . . Rossini

Sung by Hakan Hagegard

"Casta Diva" from Norma . . . . . Bellini

Sung by Britt-Marie Aruhn

"Per piangere alla Signora" from Il Turco in Italia. . Rossini

Sung by Britt-Marie Aruhn and H. Hagegard

"Souvenir of Porto Rico" . . . . . Gottschalk

"Grand Overture to The Crusader" . . . . . J. Benedict

Both played by The American Symphony Orchestra

I N T E R M I S S I O N

"Grand Fantaisie and Variations on Bellini's Norma". . . Thalberg  
 Played by pianists R. Tiefer and F. Heilbut

"Vielka's Aria" from The Camp of Silesia . . . . . Meyerbeer

"Swedish Melody--Echo Song" . . . . . anonymous

"Greetings to America" . . . . . J. Benedict

Sung by B-M Aruhn, accompanied by F. Heilbut

"Capriccio Italiano, Op. 45" . . . . . Tchaikovsky

Played by The American Symphony Orchestra

Thursday, September 11, 1975

and

Saturday, September 13, 1975

at Carnegie Hall

The Erick Hawkins Dance Company

Sponsored by the Foundation for Modern Dance, Inc.

with

the Hudson Valley Philharmonic

Joel Thome, Conducting

# I

## CLASSIC KITE TAILS

First performed at Meadowbrook Festival,  
Michigan, July 11, 1972

Music: David Diamond's Rounds for String Orchestra

Sculptures: Stanley Boxer

Choreography: Erick Hawkins

Dancers: Nada Reagan

Cori Terry

Natalie Richman

Judy Davis

Erick Hawkins

Cathy Ward

Robert Yohn

# II

## DEATH IS THE HUNTER

First Performances

Music: Wallingford Riegger's Study in Sonorities

Masks and Sets: Ralph Lee

Costumes for Dramatis Personae: Willa Kim

Choreography: Erick Hawkins

Dramatis Personae: Natalie Richman

Nada Reagan

Robert Yohn

Alan Lynes

Cathy Ward

John Wiatt

Death: Erick Hawkins

Stage Shadow: Kevin Tobiason



## III

## MEDITATION ON ORPHEUS

First New York Performance.

Premiered with the National Symphony Orchestra, Kennedy Center,  
July 19, 1974Music: Alan Hovhaness' Meditation on Orpheus

Designs: Ray Sais

Maenads' Costumes: Raya

Choreography: Erick Hawkins

Dancers: Cathy Ward

Judy Davis

Nada Reagan

Cori Terry

Erick Hawkins

Natalie Richman

Kevin Togiason

Alan Lynes

## IV

## HURRAH !

First New York performance. Premiered with  
the Cleveland Orchestra at the Blossom Music Center, July 5, 1975Music: Virgil Thomson's Symphony No. 2 in C Major

Set: Ralph Dorazio

Costumes: Nancy Cope

Choreography: Erick Hawkins

Dancers: Nada Reagan

Kristin Peterson

John Wiatt

Natalie Richman

Erick Hawkins

Alan Lynes

Cathy Ward

Robert Yohn

Thursday, September, 11 and Saturday, September 13, 1975

at Carnegie Hall

# the erick hawkins dance company

Sponsored by the Foundation for Modern Dance, Inc.

with

the Hudson Valley Philharmonic

Joel Thome, Conducting

## HUDSON VALLEY PHILHARMONIC

Music Director (acting) Luis Garcia-Renart  
General Manager Kenneth Fricker

In its initial appearance at Carnegie Hall in April of 1975, the New York Times reviewer, Allan Hughes, wrote that the Hudson Valley Philharmonic "is a good sized orchestra of commendable strength and responsiveness."

A regional resource of music and musicians, the Hudson Valley Philharmonic presents not only orchestral concerts, but chamber ensembles of all kinds, opera and ballet performances, summer programs, and a training orchestra and music school for a six county area.

Performing with dance groups has become an important part of HVP's programming. The orchestra has performed with the Eglevsky, Hartford, and Poughkeepsie Ballet Companies in works including full length versions of Tchaikovsky's *Nutcracker* and *Sleeping Beauty*, Prokofiev's *Cinderella*, and Delibes' *Coppelia*, Stravinsky's *Les Noces* and *Le Sacre du Printemps*, Orff's *Carmina Burana*, and Bernstein's *Mass*.

The Hudson Valley Philharmonic, with an annual budget of over a half million dollars, making it the fifth largest in New York State, is the only symphony orchestra to have received the New York State Council on the Arts award in the ten years the award has been given for significant contribution to the artistic life in New York State. The orchestra received the award in 1968 for "demonstrating that a regional concert ensemble can meet the high standards not usually to be found outside large metropolitan areas."

Violin I	Violin II	Viola	Oboe	Trombone
Edward Simons	Arthur Schuller	Mildred Johnson	Martin Sperber	Kenneth Sickinger
Emily Gallo	Rudy Lenece	Janet Simons	Michael Lewis	Thomas Kedhn
Eric Snyder	Mary Ann O'Connor	Stephanie Fricker	Kathy Karlsen	Alan Haph
Leo Sautz	Lila Baker	Andrew Birdall	Charles Alexander	Michael Laalter
Peter Jacobson	Albert Wray	Andrew Birdall	Robert Tognia	Robert Winograd
Pat Leudtke	Richard Errante	Cello	Bassoon	Timpani
Celia Frisch		Luis Garcia-Renart	James Newton	Charles Barbour
Eric Lewis		Lois Posta	Robert Lewis	Percussion
Robin Bushman		Stephanie Scuers	James Newton	Gary Mallison
Violin II		Shannon Snapp	Robert Lewis	Rafael Guzman
Christine Fredenburgh		Nancy Lewis	Horn	Harp
Rudy Lenece		Bass	J. Richard Webb	Grace Wong
Mary Ann O'Connor		Kenneth Fricker	Jacqueline Bacynsky	
Lila Baker		Jack Kulavitch	William McCann	
Albert Wray		Susan Kixmiller	David Jeehn	
Richard Errante		James Hatch	Trumpet	
		Flute	Darrell Edwards	
		Tacy Edwards	Paul Sundberg	
		David DeWitt	Edward Altshuler	
		Marcia Gates		

## Erick Hawkins Dance Company

Sponsored by the Foundation for Modern Dance, Inc. Artistic Director: Erick Hawkins  
with Hudson Valley Philharmonic Joel Thome, conducting  
presents

### CLASSIC KITE TAILS

First performed at Meadowbrook Festival, Michigan, July 11, 1972

Music: David Diamond

Dancers:

Nada Reagan

Cori Terry

Natalie Richman

Judy Davis

Erick Hawkins

Cathy Ward

Sculptures: Stanley Boxer

Choreography: Erick Hawkins

Robert Yohn

Intermission

### DEATH IS THE HUNTER

First performances

Music: Wallingford Riegger

Masks and Sets: Ralph Lee

Costumes for Dramatis Personae: Willa Kim

Choreography: Erick Hawkins

Natalie Richman

Nada Reagan

Robert Yohn

Alan Lynes

Cathy Ward

John Wiatt

Death: Erick Hawkins  
Stage Shadow: Kevin Tobiason

The score for DEATH IS THE  
HUNTER is Wallingford Riegger  
"Study in Sonorities." (Associated  
Music Publishers)

Intermission

### MEDITATION ON ORPHEUS

First New York performance. Premiered  
with the National Symphony Orchestra, Kennedy Center,  
July 19, 1974

Music: Alan Hovhaness

Designs: Ray Sals

Maenads' Costumes: Raya

Choreography: Erick Hawkins

Dancers:

Cathy Ward

Judy Davis

Nada Reagan

Cori Terry

Erick Hawkins

Natalie Richman

Kevin Tobiason

Alan Lynes

The score for MEDITATION ON  
ORPHEUS is published by C.F.  
Peterson Music Publishers.

Short Intermission

### IV

#### HURRAH!

First New York performance. Premiered with the  
Cleveland Orchestra at the Blossom Music Center,  
July 5, 1975.

Music: Virgil Thomson

Set: Ralph Dorazio

Costumes: Nancy Cope

Choreography: Erick Hawkins

Dancers:

Nada Reagan

Kristin Peterson

John Wiatt

Natalie Richman

Erick Hawkins

Alan Lynes

Cathy Ward

Robert Yohn

The score for HURRAH! is Virgil  
Thomson's "Symphony No. 2 in C  
Major" (Bellwyn Mills Music  
Publishers, Inc.)

It is requested that  
photographs not be taken  
during the performance.

CLASSIC KITE TAILS was made  
possible by a grant from the New  
York State Council on the Arts.  
MEDITATION ON ORPHEUS,  
HURRAH!, and DEATH IS THE  
HUNTER was made possible in  
part by a grant from the National  
Endowment for the Arts.

The score for CLASSIC KITE  
TAILS is David Diamond's  
"Rounds for String Orchestra"  
(Theodore Presser-Eikan Vogel).





## FIREPLACE SOLILOQUY: A BRICK SONG INSPIRED BY S. ROBERT POWELL

-ver any number of red, rusty -- of course espec-  
 primitive barricades or facades, all coverings for hidden  
 -tories of internal energy which bode immense interior poten-  
 for organs of darkness and antennae of fire  
 -ample the human factory, its gears and gadgets hum-  
 and I'll-do-it-for-my-house-and-you-do-it-for-your-house song  
 -fectly coordinated, each cell performing its multiplication and div-  
 all working together in a unified production line  
 -stance the tree of Daphne, each heartbeat hammer-  
 out a steely leaf and deep within a  
 -bling woman sheathed in bark, while lusty Apollo cir-  
 his I'm-a-prisoner-of-love-but-it's-my-love-who's-imprisoned wait  
 -in every silver pot juggling its juices on kitch-  
 stoves, within every violin case, within every seed  
 -mato, carrot, peach, squash, strawberry, apple, bean and pome-  
 secrets of melody, of taste, sound, motion -- blossom  
 -plode into the universe which has been essence incar-  
 and this source, this very inspiration with its  
 -plified rhythm brick-mortar-brick-mortar-brick-mortar-brick-mortar-  
 brick-mortar-brick, and frag-  
 insinuating their continuance to yet more bricks unseen  
 -spire fire, the repeated strikes flint with flint, explo-  
 untapped melodies of flame in brick, fire captured  
 -tured in flint, a million dances awaiting their move-  
 who ever would hear the poem in brick  
 -derstands the dark and potent cavern barricaded, decorated o-

Trebbe  
 September 29, 1975

a good friend for  
 many of my New York  
 years

564

# NEW YORK PHILHARMONIC

ONE HUNDRED AND THIRTY-FOURTH SEASON 1975-1976

**PIERRE BOULEZ**, *Music Director*

Thursday Evening, October 2, 1975 at 8:30  
Friday Afternoon, October 3, 1975 at 2:00  
Saturday Evening, October 4, 1975 at 8:30  
Tuesday Evening, October 7, 1975 at 7:30

8771st, 8772nd, 8773rd  
and 8774th Concerts

**Pierre Boulez**, *Conductor*

JOHANNA MEIER, *Soprano*

BETTY ALLEN, *Mezzo-Soprano*

JERRY JENNINGS, *Tenor*

SIMON ESTES, *Bass-Baritone*

WESTMINSTER CHOIR, *Joseph Flummerfelt, Director*

WAGNER "Liebesmahl der Apostel"  
(Love-Feast of the Apostles)

*Intermission*

BEETHOVEN *Symphony No. 9, D minor,  
with Final Chorus on Schiller's  
"Ode to Joy," Opus 125\**

I Allegro ma non troppo, un poco maestoso  
II Molto vivace—Presto—Molto vivace  
III Adagio molto e cantabile—Andante moderato  
IV Allegro assai

JOHANNA MEIER  
BETTY ALLEN  
JERRY JENNINGS  
SIMON ESTES  
WESTMINSTER CHOIR

Steinway Piano

\*Recorded by the New York Philharmonic

Columbia Records

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.  
The taking of photographs and the use of recording equipment are not allowed in this building.

## Notes on the Program

The connection between Beethoven and Wagner is almost too obvious to belabor, for the former exercised a great influence on the revolutionary young composer. So much so that Beethoven's Ninth Symphony was chosen by Wagner to open his dream-come-true citadel for his own operas at Bayreuth in 1876 (and again it opened the post-War years at Bayreuth in 1950). Wagner was greatly under the spell of Beethoven's final Symphony and its expansion from the purely symphonic realm into that of the large massed chorus with soloists, and throughout his own operas he explored intricate layered choral writing.

### "Liebesmahl der Apostel" (Love-Feast of the Apostles)

RICHARD WAGNER

Born May 22, 1813 in Leipzig

Died February 13, 1883 in Venice

The year 1841 was a turning point in the fortunes of the young Richard Wagner. He was living in Paris, *Rienzi* had been accepted for production at Dresden and *Der Fliegende Holländer* had been promised its first staging in Berlin. Then in April 1842 he left Paris to visit Dresden, Leipzig and Berlin. Finally, *Rienzi* was produced at Dresden on October 20 of that year, garnering an enormous success. On January 2, 1843, *Holländer* had its turn in that same city, but it failed after four performances. With the death of Rastrelli, Dresden's Musikdirektor, Wagner was offered the post, but he refused it. Less than a month later he was presented with the senior position of Hofkapellmeister to King Friedrich August II, a position recently vacated by the death of Morlacchi. In that job he initiated immediate reforms with the orchestra and in the opera house, while creating some works that characterized the courtly and public nature of his calling at the moment.

That summer he wrote two works of such a nature: a *Festgesang* for voices a cappella (later orchestrated) in honor of the return to Saxony in 1815 of Frederick Augustus I and *Das Liebesmahl der Apostel* for the Liedertafel (Choral Society) of Dresden. A year later he added *Gruss seiner Treuen an Friedrich August den Geliebten* for unaccompanied men's chorus and *An Webers Grab* for the same forces. At the same time he was at work on *Tannhäuser*, which would be staged in Dresden in 1845; and the Vienna Court Opera had asked for a new opera which Wagner proposed to be *Lohengrin*. It was a key period in the thirty-year-old composer's creative development.

*Das Liebesmahl der Apostel* came into being because the Dresden Liedertafel (of which

Wagner was elected to the conductorship) was run by a Professor Löwe who was planning a large choral festival in which all the male choirs of Saxony were to take part. It had its premiere in the Frauenkirche on July 6, 1843, with an imposing massed ensemble of 1200 male voices and an orchestra of 100. Later in life Wagner seemed to have a poor opinion of the piece which was composed at extremely high pressure between May 14 and June 16, in the midst of exhausting labors at the theater. But Liszt, writing to him in June of 1852, after a performance by the Pauliner choir of Leipzig, says, "I was truly delighted with it, and mean to repeat the splendid work as soon as there is a good opportunity. Although external success and a certain (very uncertain) pleasing quality are a secondary consideration with me in the case of works which are decidedly above the public, it was agreeable all the same to see that success and that pleasing quality as fully confirmed as one could have desired."

The work was published by Breitkopf & Härtel in 1844, both in full parts and piano reduction; Wagner dedicated it to the widow of his old teacher Weinlig. The Dresden critic Julius Schladebach, who disliked all that Wagner (and Berlioz and Liszt) stood for, solemnly warned German singers against *Love-Feast of the Apostles*, a work of the "opera Messiah" Wagner, who had no "specifically musical talent" but was only an imitator of Berlioz, though without the latter's originality: "his inventive power is weak, he lacks depth of feeling and truth of sentiment" and so on. In this work Wagner explored the relationship between architectural placement of voices and musical structure, something he would bring to fruition in the many-layered temple scenes of *Parsifal* decades later. The richness of German male choruses runs throughout his operas, going back to such models as the rousing hunters chorus in Weber's *Der Freischütz*, which Wagner idolized.

Although a continuous work, *Das Liebesmahl der Apostel* is written in three sections, opening with the entire chorus of the disciples which is divided into three parts and marked *In ruhiger Bewegung*:

Welcome, brothers, in the name of the Lord, who has united us here for a meal in unity so that we ponder Him deeply, He who left and for whom our hearts weep. Come here, you who are hungry and thirsty, and fortify yourselves. He sacrificed his flesh and blood. Why should we hesitate, why should we go hungry since such repast should refresh us? The hatred of the powerful threatens us, thunderclouds gather above. Those who are



assembled here today, who knows where we will be tomorrow, separated and sadly longing. Take confidence! Doesn't the number of faithful multiply from day to day in strength and faith? In the same degree also grows the hatred of the enemies. If unity can strengthen us, can it also ruin us? Each one carries the Saviour in his heart, so that even if we are separated we will be one. Those who are of one mind, should we separate? Truly, time presses us. The spying of the powerful follows us everywhere. Come here, you who are hungry and thirsty; to fortify you He gave his flesh and blood. Should we miss the dearest comfort after our day's burdens? Should we not be of one heart and soul at the meal? Why should we yearn; why should we hesitate, since we should enjoy such refreshment. Time presses, and need presses us. We should miss the dearest solace to be no longer one heart and soul at the meal.

Twelve voices representing The Apostle addresses the disciples, who reply: this part is marked *Langsam mit Würde . . . Schnell und Bewegt . . . Langsam*:

Welcome, dear brothers. Are you united in the name of Jesus Christ? Blessed be those who are united here in His name. You men, dear brothers, be united in heart and faith. Persecution raises its head, all sorrows approach, which you must bear for the sake of His name. Since we, teaching in the temple, perform miracles in the faith of the Lord, we arouse hatred of the powerful enemy as never before. Since we forcefully argued with them and accused them of evil-doing to Maria's son, their anger flared up and they bade us with strong threats not to teach, nor to talk any longer in the name of Jesus of Nazareth on penalty of death.

We are assembled in the name of Jesus Christ, praise be his name! We long waited for you with worry and fear. Which new threat have you encountered?

Almighty Father, who has made Heaven and earth and everything in it, who, to prove his protection, sent us the dear Son, look at the threat of the powerful of the earth with which they frighten the believers. Look at their threat. That we now proclaim your word with joy, send us your Holy Ghost.

Voices from above are immediately heard (*Mässig langsam*):

Take heart! I am close to you and my ghost is with you. Arise! Joyfully speak the word that will never be obscured in eternity.

After this lengthy opening a cappella section, the full orchestra enters with the voices from above and the disciples (*Allegro*):

What mighty noise fills the air! What sounds, what ringing! Is the earth on which we stand moving? Welcome to you, soul of the Lord, for which we prayed,

Holy Ghost. We feel your presence; powerfully it fills our soul.

The twelve Apostles proclaim comforting words as the Holy Spirit descends:

Doubters, listen what the Ghost now bids us to proclaim. Let the people threaten you. You will vanquish them with the word! Listen, you who wanted to separate in despair. Go your separate ways, full of confidence. Is Jerusalem the world? Look around you and see the innumerable people of this world who are waiting for the pronouncement of the word. Look at the ruler of the world. Observe Rome! There the world will have the power to penetrate the world like a beacon. So be it. God wants it so.

The chorus of disciples replies (*Piu allegro . . . Allegro con brio*):

Be in accord then, wherever you meet. Share your earthly belongings. And joyfully prove to the entire world your Messiah's miracle. He who taught us the beautiful word and gives us the courage to pronounce it joyfully. We are ready to go into the world to strongly resist evil and want. The word of the Lord should go to all peoples so that his praise will sound on all tongues. This is what God wants. He sent us his Son. He gave us his Holy Ghost. This is God's desire.

In a *Presto fortissimo* finale, the chorus declares:

His is all the magnitude from eternity to eternity.

—Robert Jacobson

### Symphony No. 9, D minor, with Final Chorus on Schiller's

"Ode to Joy" Opus 125

LUDWIG VAN BEETHOVEN

Born December 16 (2), 1770 in Bonn

Died March 26, 1827 in Vienna

Both Beethoven and the great poet whose words he used in the Ninth Symphony belonged roughly to the same generation. In their youth, both felt the impact of the French Revolution, which erupted across borders into Germany and Austria. The brotherhood of man, which is hymned in the finale of the Ninth Symphony, was a goal for which both Schiller and Beethoven fought, each in his own way, as long as he lived. Schiller's death came in the midst of that epic struggle, barely a week before Napoleon—perverting the French Revolution into an instrument of absolutism—had himself proclaimed Emperor of France. But Beethoven lived to see the fall of Napoleon, the restoration of order in Europe—albeit a reactionary order—and the close of one chapter in the fight for freedom.



In the Ninth Symphony he was able to look back on the battles, the victories and defeats with a long perspective, to draw their sum and crown his nine symphonies with the prophetic vision and optimism of the great choral finale.

Schiller's *Ode To Joy* had long attracted Beethoven. He was only twenty-two when he first planned to set the poem to music. But the earliest surviving sketches for the Ninth Symphony date from 1817 and 1818. Beethoven completed the Symphony much later, in a year and a half of concentrated labor, and put the finishing touches on his score in February 1824.

At the first performance of the Ninth Symphony in Vienna on May 7, 1824, Beethoven sat in the middle of the orchestra, following the music with his score, but so deaf by then that he seemed to have lost his place. At the conclusion there was tremendous applause, which Beethoven could not hear.

The first performance in this country was presented by the New York Philharmonic on May 20, 1846, under the direction of George Loder.

I. *Allegro ma non troppo, un poco maestoso*. The mysterious open fifths of the introduction are like the darkness and void before creation. They suggest the vastness of the design that lies ahead. Gradually, fragments of the main theme emerge from the darkness until suddenly the theme itself blazes out like a flash of orchestral lightning. The main theme is followed by a wealth of subordinate ideas, mostly lyric. There is a great climax, after which the orchestra suddenly subsides into the tremulous empty fifths of the opening. A highly concentrated development of the opening material follows, then a recapitulation of the whole opening section. The coda, with its ominous *ostinato* in the depths of the orchestra, seems an apocalyptic vision.

II. *Molto vivace—Presto—Molto vivace*. The hammer-blow octaves which introduce the second movement, a scherzo, are said to have struck Beethoven once as he stepped from darkness into sudden light. Although Beethoven may never have intended it so, this listener cannot shake off the impression that his hammer blow, with its falling motion and dotted rhythm, is related to the principal theme of the first movement, as a reduction of that theme to its most basic, irreducible essence.

A puckish, gossamer-light theme grows out of those first three notes starting in the second violins. It is taken up in rapid succession by violas, cellos, first violins and basses in the style of a tiny fugal exposition. But the hammer blows return, more and more insistently, until the entire string section is rocking to their rhythm while the wind instruments

have melodies of their own. There is a contrasting trio or middle section, serene and playful, after which the opening section repeats.

III. *Adagio molto e cantabile—Andante moderato*. The songful slow movement makes an impression all the more profound because of the boisterous drive and the drama of the movements that surround it. It is in Beethoven's beloved variation form, actually double variations, for there are two basic themes, of which the second has a romantic, yearning quality. For warmth and depth of feeling this movement is unsurpassed, even by Beethoven.

IV. *Allegro assai*. The lengthy introduction is really a bridge connecting the first three movements with the finale, where Beethoven is among the stars. After a fierce, almost warlike clamor of the entire orchestra, Beethoven recalls briefly, like a passing memory, the principal theme of each preceding movement. Then comes the hint of a new theme on which the finale proper is built.

It is constructed as a gigantic set of variations on the simplest melody imaginable. This is the melody which Beethoven gives to the first stanza of Schiller's *Ode*, "Freude, schöner Götterfunken." We hear it first without words, unaccompanied, a bare melody sung by cellos and basses. For the first three (orchestral) variations harmony is added while the melody is repeated unchanged.

An even wilder, warlike outburst of the orchestra introduces the vocal variations. In words by Beethoven himself, the baritone rebukes the clamor and, calling for more joyous tones, leads the way himself with the first stanza of Schiller's *Ode To Joy*. The chorus joins in to repeat the final bars of the melody. The next two stanzas (each a new variation of the basic melody) are sung by the quartet of soloists, with the chorus joining each time for its repetition of the final bars.

Next the theme is transformed into a lilting orchestral march in the "Turkish music" (*alla turca*) style so popular in Mozart's and Beethoven's day, with the characteristic color of triangle, cymbals and bass drum.

The variations which follow include a vivacious orchestral fugue, a tremendous double fugue for chorus and an exultant coda. Altogether, the finale is a structure of emotional depth and intensity, and musical splendor past description. The Symphony ranks as one of the greatest achievements of the human spirit.

The Ninth Symphony is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, kettledrums, triangle, cymbals, bass drum and strings.

—Edward Downes

THE RENAISSANCE AND CUBIST CONCEPTIONS OF SPACE AND  
ART IN THE NINETEENTH-CENTURY FRENCH NOVEL:  
A STUDY OF THE FORM AND CONTENT OF THE  
DESCRIPTIONS OF LANDSCAPE IN *ATALA*,  
*RENÉ*, *ILLUSIONS PERDUES*, *LA CHARTREUSE*  
*DE PARME*, *MADAME BOVARY*, *LE VENTRE*  
*DE PARIS*, AND *A REBOURS*, AND OF  
THE FORM AND CONTENT OF THOSE  
NOVELS SEEN AS AUTONOMOUS  
AESTHETIC PHENOMENA

S. Robert Powell, Ph.D.  
Indiana University, 1974

Reprinted from  
DISSERTATION ABSTRACTS INTERNATIONAL

Volume XXXV, Number 7, 1975

THE RENAISSANCE AND CUBIST CONCEPTIONS OF SPACE  
AND ART IN THE NINETEENTH-CENTURY FRENCH NOVEL:  
A STUDY OF THE FORM AND CONTENT OF THE DESCRIPTIONS OF LANDSCAPE IN ATALA, RENÉ, ILLUSIONS PERDUES,  
LA CHARTREUSE DE PARME, MADAME BOVARY,  
LE VENTRE DE PARIS, AND A REBOURS, AND OF THE  
FORM AND CONTENT OF THOSE NOVELS SEEN AS  
AUTONOMOUS AESTHETIC PHENOMENA

POWELL, S. Robert, Ph.D.  
Indiana University, 1974

Chateaubriand, Balzac, Stendhal, Flaubert, and Zola all develop and utilize in their novels spatial and aesthetic principles which were rudimentarily established during the Renaissance in the late fifteenth and sixteenth century. The structural forms of *Atala*, *René*, *Illusions Perdues*, *La Chartreuse de Parme*, *Madame Bovary*, and *Le Ventre de Paris*, and of the descriptions of landscape contained in those novels--whether external or internal spatial forms--clearly indicate that each of the novelists in question establishes depth in space within the closed geometric spatial system of the Renaissance by means of single viewpoint linear perspective. Those spatial frames are, in varying degrees, endowed with a temporal dimension. Given that spatial framework, each of these novelists studies (1) man, (2) nature, and (3) the transactions between man and the natural world. The most comprehensive representation of the ordinary world of human experience in the novel in the nineteenth century is found in the place novel (*Madame Bovary* and *Le Ventre de Paris*)--the consummate expression of the Renaissance conception of space and art in the genre of the novel in the four-hundred-year period that that spatial and aesthetic system was considered a valid basis for the creation of art.

In certain descriptions of landscape in *La Chartreuse de Parme* and in *Madame Bovary*, Stendhal and Flaubert, respectively, transcend, whether consciously or unconsciously, the spatial limitations of the closed spatial system of the Renaissance: the former by means of panoramic and telescopic vision, the latter by describing three separate actions simultaneously. *La Chartreuse de Parme* and *Madame Bovary*, seen as autonomous aesthetic phenomena, represent a dialectic between the space picture of the Renaissance and that of the modern world.

Unlike Chateaubriand, Balzac, Stendhal, Flaubert, and Zola, all of whom adapt the inherited spatial and artistic legacy of the Renaissance to their individual aesthetic needs, Huysmans



rejects the Renaissance conception of space as a valid basis for the creation of art. Huysmans establishes the spatial form of *A Rebours* and of the landscape descriptions therein by means of multiple viewpoint or simultaneous perspective. Several spatial frames are juxtaposed in a moment of time and refer to each other reflexively. Movement in space is possible without any movement in time. The content of *A Rebours* and of the descriptions of landscape in that novel demonstrate that the study of the time world of history and the imitation of the appearances of beings and things such as they are perceived by the senses are no longer considered as the purpose of art. During the final decades of the nineteenth century art becomes an essentially cerebral undertaking whose purpose is to explore and determine man's psychic position in the modern world. The spatial and aesthetic principles established by Huysmans in *A Rebours* represent the basic tenets of the cubist conception of space and art.

Order No. 75-1746, 355 pages.

A microfilm or xerographic copy of the complete manuscript is available from the publisher, Xerox University Microfilms, Ann Arbor, Michigan, at the standard prices: any microfilm copy at \$5.00, and any xerographic copy at \$11.00 plus shipping and handling and any applicable taxes.



57/

#8

Date: December 2, 1975

TO: Management Resources, Inc.  
Harcourt Brace Jovanovich, Inc.  
757 Third Avenue  
New York, New York. 10017.

From: S. Robert Powell (Do not mail check. Please phone  
168 West 86th Street, #14D Management Resources, X 2168 when  
New York, New York. 10024. check is ready)

RE: Invoice for services rendered in the preparation of the shooting script  
of Techniques of Managerial Work

This will serve as an invoice for forty-six (46) hours of services rendered in the period November 17, 1975--November 26, 1975. The fee for these services is \$6 per hour. Forty-six hours at six dollars per hour equals (\$276) two hundred and seventy-six dollars.

Do not mail check. Please telephone Management Resources, X2168 when check is ready.

1976

1/1976 - 12/1976 —

[168 West 86th St, # 14D  
NYC, NY 10024

1976 - 1978 — Editor, Multimedia  
Harcourt Brace  
Jovanovich, Inc.  
NYC, NY  
(Management  
Resources, Inc.)

"Une Trentaine" for the 12th of March

Salvation is:

"The Waltz of the Flowers"

Johannes Brahms

Tosca

Tristan und Isolde

Henry James

Gustav Mahler

Francis Poulenc

the Staten Island Ferry

Der Ring des Nibelungen

Igor Stravinsky

banties, pigeons, and peacocks

Swan Lake

The Renaissance and Cubist Conceptions of Space and Art  
in the Nineteenth-Century French Novel. . .

Sergei Rachmaninoff

Sergei Prokofiev

rice

Gustave Flaubert

Claude Monet

The Countess

Eric Satie

Margot Channing

American coin silver

Marie Dressler

The Sea Gull

Queen Victoria

"When Johnny Comes Marching Home Again"

Oscar Wilde

Mando Cane

Death in Venice (Visconti) .

S. R. Powell  
March 12, 1976

574

S. ROBERT POWELL. . . . . Historian of the Arts

Publications:

1. THE RENAISSANCE AND CUBIST CONCEPTIONS OF SPACE AND ART IN THE NINETEENTH-CENTURY FRENCH NOVEL: A STUDY OF THE FORM AND CONTENT OF THE DESCRIPTIONS OF LANDSCAPE IN ATALA, RENE, ILLUSIONS PERDUES, LA CHARTREUSE DE PARME, MADAME BOVARY, LE VENTRE DE PARIS, AND A REBOURS, AND OF THE FORM AND CONTENT OF THOSE NOVELS SEEN AS AUTONOMOUS AESTHETIC PHENOMENA  
(completed 1974, published 1975; University Microfilms, Ann Arbor, Michigan; University Microfilms Limited, High Wycomb, England)
2. PARADE HARMONIES: A DIALECTICAL SELF-PORTRAIT  
(a synchronistic history of music, literature and art, primarily in the period from the Renaissance to the present, a portrait of the artist, a portrait of the world, completed 1975, published 1975; The Sheffield Press, New York, New York)

Works-in-Progress:

1. a treatise on aesthetics

---

Donald: I prefer capital letters for titles

---

Travel possibilities

1. by sea--no convenient sailings

Res. #27609 (\$28.50 one way) 2. by rail--4:55PM May 4th, 1976 departure from New York, New York (Penn Station)  
1:35AM May 5th, 1976 arrival in Pittsburgh, Penna.

Res. #37431 (\$29.00 one way) 6:15PM May 4, 1976 departure from New York, New York (Grand Central)  
5:15AM May 5, 1976 arrival in Erie, Pennsylvania

3. by bus--no convenient departures

4. by air--no convenient flights

Flight #259 Allegheny, 3 seats, NYC-Erie--May 4, 1976  
5:18 PM departure La Guardia 7:35 arrival Erie



**THE BOWERY**

The Bowery Savings Bank  
110 East 42nd Street  
New York, New York 10017  
212 953 8483

575

William W. Johnson  
Vice President and Personnel Director

Mr. S. Robert Powell  
168 West 86th Street, #14D  
New York, New York 10024

May 20, 1976

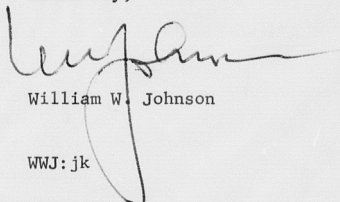
Dear Mr. Powell:

Thank you very much for taking the time to write to us and to compliment Mary Romero for being an excellent teller, the kind which guarantees The Bowery's continuing preeminence among New York banks. It gives us a great deal of pleasure to know that Mary has impressed you so favorably, and that she demonstrates all those fine qualities that we are striving to achieve in dealing with our depositors.

Mary has been informed of your commendable letter, and in addition, I will send her a copy of your letter together with my reply. A copy will also be filed in her personnel folder.

Again, thank you for your kind and thoughtful comments. It is our pleasure to serve you.

Sincerely,



William W. Johnson

WWJ:jk

cc: Mary Romero  
Martin Hiller

**memorandum**

**to** Sarah Resnick  
**from** S. R. Powell  
Management Resources, Inc. Ext. 3324  
**date** 6-10-76  
**RE:** A bottle of brandy

I owe The Sandpiper a bottle of Stock.

Was it the excitement of seeing Ellen again, was it the excitement of being by the ocean again, was it the excitement of being in the presence of a bottle of stock, whatever it was (perhaps is), a bottle of stock was drunk (mostly by myself) effortlessly in Fair Harbor last Friday.

Shall I (1) deliver one bottle of Stock to you at HBJ (2) deliver one bottle of Stock to The Sandpiper (3) deliver the money to you with which to buy one bottle of Stock for The Sandpiper?

Bob Powell

cc. Ellen Blackman  
2158 Sherwood Avenue  
Louisville, KY. 40205.

577

Date: June 11, 1976  
To: W. J. Quirk  
From: S. R. Powell  
RE: Bloomsday, 1976

In order to participate in ceremonies performed in commemoration of the meeting of Leopold Bloom and Stephen Dedalus on the sixteenth day of June in 1904, it will be necessary for me to absent myself from Management Resources, Inc. next Wednesday, the sixteenth day of June 1976.

578

Will you join me for dinner  
and a toast to Immortal Meetings  
on Bloomsday, 1976?

7:30

East End Tower



579

76bbe  
S38 e 89  
NYC 10028



S Robert Lowell  
168 W 86 -- 14 D  
NYC 10024

31 August 76

Today is the last day of PARADE HARMONIES. I feel panicked because the year, in that particular form, is over. Oh, I could start all over again. I could flip back to September 1 again. But I couldn't, because that is old and September 1 no longer begins on a Monday.

Si meant for the book to keep reproducing itself. The back of the day before was the day for recording today. But there were disadvantages to that. And like a good NEW YORK TIMES BOOK REVIEWER, I will point to the disadvantages first. If you write on the back of the day before, you can't show the book to your friends, because most people cannot tell the difference between reading the front of something and reading the back. Most people, for instance, will read a dedication in a friend's book. I will not. Si, I am most positive, would not. Most people would. Genie confirms this disadvantage.

Disadvantage number two: by the time I got to September 3, I knew I was going to have trouble writing on a page that curved so much. I knew I would have less trouble once I got to March. But then it would begin all over again around June. In other words, I could only write comfortably in PARADE HARMONIES for approximately three months.

Now the advantages. First of all, I doubt today whether I can function without that book. For the past year, my ritual has been the following: get up, feed Poet, make a pot of coffee, stand over my desk with the first cigarette of the day and read PARADE HARMONIES. I have come to depend on the festivals, on the events of Victoria's life, on the birthdays and the deathdays. I have washed my eyes in rain water and studied plain truths and the films of Bette Davis and I have read Si's writings at least fifteen times during these twelve months.

I wrote daily in the book itself for two months...until November 18th. For one month I wrote in the special edition that Si gave me for my southern expedition. After November 18 I wrote sporadically, but occasionally I stuck PLAYBILLS and matches and leaves into the pages on which those items had occurred to or fallen into my life. On May 31 I began a typed journal of my own. This journal will be completed in the beginning of October. I began it in order to trace the parade of my own mind in its solitude during this summer when Gary is away. Sometimes I think I am writing the journal for Gary. Sometimes I think I am writing it for Si. Sometimes I think I am writing it for the generations of the future who want to study the workings of the poet's mind. Sometimes I think I just need a good white piece of paper to talk to, without feeling obligated to write my thoughts perfectly, as I do when I write my poems.

Here, however, following this line, are a few entries from the three courses I took to answer and respond to PARADE HARMONIES.

581

SEPTEMBER 2

Nanny died today. My dear Nanny, my Mother's mother. My Nanny, who, at the age of 40, probably knew less of the pain of the world than I did at 5. Nanny the artist's model with the pink cheeks, the polished copper, the petunias in the garden. But...Nanny who thought I was living off her insurance money, Nanny who thought she had put me through college. Nanny, who after Ba died, should have died herself. But she didn't. She waited 7 years to die. On a flight on a tiny Air Kentucky plane, I cried today. Not for her, though, just for endings. Fredrick and I are the only ones left now, though we probably have more relatives than 50% of the American population.

OCTOBER 18

Saw the ROBBER BRIDEGROOM. The Acting Company. The actors literally become the landscape, the set. Better still, they take the place of a set that does not exist. They become cornstalks, a riverboat, a fence, the stepping stones over the river. Metamorphoses without permanence. Joyful metamorphoses. The landscape is threatening or hopeful or dangerous only so far as the gestures which imply it are threatening or hopeful or dangerous. This is the dream of mutability.

NOVEMBER 12

Camus, in LYRICAL AND CRITICAL ESSAYS, says, "Hope is resignation." He referred to Pandora. I agree with such a fervor. Something is happening. Something beginning. I think this may be a new poem.

BETWEEN DECEMBER 18 AND DECEMBER 19 <sup>16</sup> (8 RECTANGLES TO BE FILLED IN)

Gary	Rimbaud
Joyce	Arakawa
Camus	Ted Hughes
Si	Ponge
Merwin	Fredrick
Munch	Mother
Yeats	Miss Hansen
Donald	Gaudier-Brzeska

JANUARY 4

Informed today that Spotlight is over for me. It's the poems again. Can I make it with the poems again? Can the poems possess me again, as they must, as they should? The blow, however, is fearsome to my competitive ego.



FEBRUARY 6

One year ago today I slept with Gary for the first time. The next morning I got up, got dressed, left without waking him, and thought, Well that was nice, and never expected it to happen again.

MARCH 10

28 years ago I was born. 53 years ago Joyce began writing FINNEGANS WAKE. In PARADE HARMONIES, Si has noted both facts and, always dependable, has conscientiously omitted the apostrophe from FINNEGANS.

APRIL 16

Mother died a year ago. Walking in the woods behind her house, I saw the fawn.

MAY 31

I am curious about this summer. I will be alone and I will be reinstating myself into the pastimes and passions that consume me. No longer can I write about ideas taking place via landscapes. Here in New York ideas take place in interiors. Inside the Statue of Liberty, inside the Met, inside the theatre. In my Pear Tree Cottage landscape, they took place outside...at the trunk of a tree, on the surface of the pond, in the light that blew across the fields. A person cannot stand outside the Met and say he has been there, any more than he can say he has been to Puerto Rico if he has stopped over at the airport on his way to the Virgin Islands. Nothing is an experience unless its details etch themselves on the brain.

JUNE 7

Had drinks with George Coehlo today at the Mad Hatter. I had dreaded it, but it was rather pleasant. Just as Gary is beginning to convince me that I am a simple creature of the soil, someone like Coehlo comes along and insists that I am made of clouds. No wonder I get confused. Coehlo talked of the "center of seeking" in each person. As soon as a person tries to pinpoint it, it slips away and broadens. What is mine? The search for metaphors?

JULY 10

Now, then, we are possessed by what Jung calls the anima. In the female, the anima, or other spirit of being, is male. In the male, it is female. Anima, in Latin, means soul or spirit. But the same root also leads to animus, or animosity, the destructive force. Hence, what is life-giving in us is also violent, death-bringing. To deny one is to bring the other out of proportion. To unite them is to create. May contrasts the ego with the creative force. The ego with the artist.



The artist pulls the animus and eros outward into creativity. The neurotic pushes them inward toward despair. Rilke's angels and devils. The daimonic. O God, there is a term to take your hat off to, as Emily Dickinson says in THE BELLE OF AMHERST. The daimonic is "any natural force that has the ability to take over the whole person." The creative force...Paul Tillich once told a patient that "I live with the demons every morning from 7 till 10." The daimonic of Socrates was a single force that had its destructive and its creative elements. The Christians transmogrified it and construed it as demon and evil. Evil, something to be opposed by the good. Whereas really it is an inner passion. All this knowledge has entered my brain since I wrote two days ago about Good and Evil, Right and Wrong.

AUGUST 31

(see beginning of this paper).

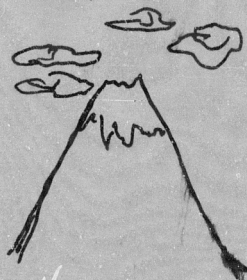
((See, it really does become cyclical. Just like FINNEGANS WAKE.)))

584

# The Worship of The Four Directions

---

A guide to the celebration  
of Medieval Japanese festivals.



Presented to S. Robert  
Powell on his own  
festival day, 31 August,  
1976.

Those who sleep on their right side, with their head to the North, imitate the position of the Buddha as he entered Nirvana.

---

At the Festival of the White Horse, the Emperor inspects the coat-color of 12 horses. If he detects a tinge of green, spring is imminent.

---

On New Year's Day, a person should write his wishes on paper, sew them into a bag, and bury the bag in earth.

586

15<sup>th</sup>. Mochigayo. The day  
for Eating Porridge.

---

7<sup>th</sup>. The Festival of the  
White Horse.

---

1<sup>st</sup>. The Worship of the  
Four Directions.

January

一月

285





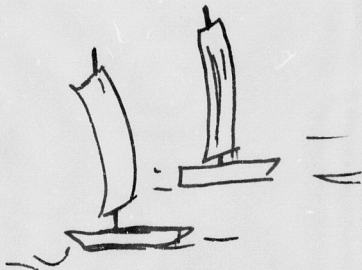
Those who wish to  
dream of their lover  
should wear their  
nightgown inside-out.

---

On Red Tongue Days,  
it is wise to use  
caution in all one's  
undertakings, for Demons  
are present.

588

1st - 5th. Red Tongue Days.



February 二月

Prayers to gods and goddess should be written on bits of paper and tied to the branches of trees. If the branch remains green, the prayer has been answered favorably.

590

# 3<sup>rd</sup> Peach Blossom Festival



March 三月



If the hearth must be repaired, the owners of the house should seek other lodging, so that the hearth god may live in their rooms.

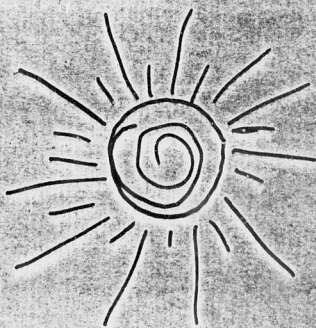
15<sup>th</sup> Festival of the  
tutelary gods.

---

Month of the Unohana  
(a white-flowered bush).

---

1<sup>st</sup>. Summer begins.



April, 四月

Conscientious people offer  
prayers to Isonokami,  
the God who Thrives on  
Rain.

---

On the Day of the Iris  
Festival, people tie irises  
to the rooves of their  
homes.

5th. his festival.

594

---

The Rainy Month.



May 五月



595

On the last day of  
Summer, hand-crafted toy  
boats are floated down  
the River kamo, the  
symbolize the washing-  
away of sins.

596

30th. Summer ends.  
Ritual of the cleansing  
of defilements.

---

The Rainless Month.

---

15th. Imoyo. Buddhist Fast  
Day.



June, 六月  
13

597  
People pray for a fortu-  
tous rebirth for family  
and friends who have  
died.



598

7<sup>th</sup>. Tanabata. Two stars,  
Vega, the Weaver Maid and  
Altair, the Herdsman have  
their annual meeting.

---

15<sup>th</sup>-16<sup>th</sup>. Boni. The Ritual  
of the Dead.

---

1<sup>st</sup>. Autumn begins.



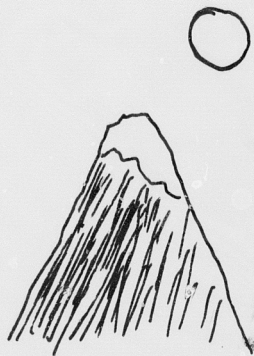
July 15 七月



599

People should seek an  
advantageous viewpoint  
from which to observe  
the full moon.

600  
The Month of the Most  
Splendid Full Moon.



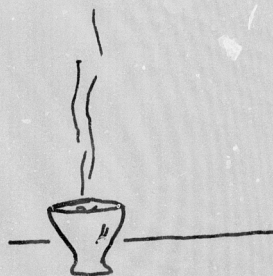
August, 八月

601

If a person says, "I wish  
there were someone to  
burn autumn leaves," he  
means, "I wish someone  
would warm some sake  
for us."

602

# The Festival of Chrysanthemums.



September, 九月



603

This is the month  
when the gods gather  
at Izumo to discuss  
the affairs of heaven  
and earth.

604

Last week of the month.  
Preparations for the Harvest  
Festival.

---

The Godless Month.



October + 月  
21

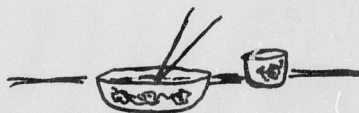
605

A healthy person should  
stand in the presence  
of one who is ill,  
in order to guarantee  
against his own  
defilement.

606

The Month of the Harvest  
Festival.

The Month of the Hollyhock  
Festival.



November <sub>23</sub> + 一月



On the night of the last day of the last month, people knock on the doors of strangers in hopes of finding the souls of loved ones who have died and been unable to find the path to their next life.

608

30<sup>th</sup>. Ritual of the cleansing  
of defilements.

---

31<sup>st</sup>. The Expulsion of  
Demons.



December 十二月

25

609

A Muse-ment Pass.  
© Gail Tiebbe  
538 e 89, New York City

535

610

TOTEM

by

Gail Trebbe

538 East 89th Street  
New York, New York 10028



611

CONTENTS

I. <u>THE BOOK OF STONE</u>	
GENEALOGY OF STONE	5
SEA PEBBLES	6
AVALANCHE	7
STONE IN SUN	9
STONE IN SNOW	10
STONE SINGS TO RAIN	12
STONE SKIMMED ON A LAKE	13
SECRET OF THE STONE	14
WOOD AND STONE	15
PYRAMIDS	17
CORNERSTONE	18
II. <u>THE FRUIT OF EVE</u>	20
III. <u>TOTEM</u>	
MICHELANGELO'S UNFINISHED SLAVE	30
THE EVE CARVING AT MOISSAC	32
CONCEIVED	33
WOMB	35
BIRTH	37
LIFE MODEL	39
ALCINA	40
IF	42
HERE COMES THE BUS	43

6/2

ME, US, ETC.	45
THIS ISN'T HOME	46
THE EPIC OF GILGAMESH	48
CANCER WARD	49
DEATH FROM DYING	51
THE WAKE	52
MOTHER'S POEM	54

613

THE BOOK OF STONE

## GENEALOGY OF STONE

Stone was bared  
when all the icebergs  
lost their kingdom  
and slipped away  
to cower under the hills.

Stone, indissoluble  
souls of the great white mountains,  
clung to the earth, naked  
and bald as fact.

Fact shaped like fists  
clenched on the reborn land  
demanding a new order.



## SEA PEBBLES

do you see us and  
think we are tossed  
by our fate do you  
say we are small  
lost souls at the mercy  
of waves do you watch us  
rise up to the shore  
then retreat do you not  
listen those are  
our drums we are beating  
our music our ritual music  
and dancing the joy  
of our faith by moon  
and by sun every day  
we come sing  
four our god for our god  
with his great white arms  
that embrace the whole sea  
we come to dance and  
kiss his hands and then we  
are safe in our changeable world

## AVALANCHE

When the stones  
let go  
of the mountain,  
their fists become palms  
slapping height  
after height,  
become fingers  
making signs  
in a new language.  
When the stones  
fling themselves  
down, they tear  
holes  
in silence  
and their world becomes motion,  
vertical,  
like the gesture  
of hands falling  
to the side.  
Then they see  
at last  
the distance  
of the summit,  
and they call.

to their brothers,  
Come  
Come  
Join  
in the great fall  
from all things  
known,  
Reunite  
at the very end.  
It is like the first  
laughter.

## STONE IN SUN

Venerable stone, you who bind  
and shelve the ages,  
each day you transcribe  
another light.  
Far into the night  
your lantern burns.



## STONE IN SNOW

Cloud --

summer daydream  
of the stone  
a white reflection  
mutable, moving  
in open landscape.

Until the gray  
spaces blot out  
the blue and the cloud  
lies still  
patient  
on a surgical table.

It splits  
and spills  
shreds  
of its past.

Mirror shattered.  
The stone feels the chilling  
touch, the numbing touch  
of a daydream  
breaking away

from its safe impossibility  
to swallow the dreamer.

Piece  
by piece  
lays down on stone,  
piece by piece  
rises again  
in the image of stone.

Stone as cloud  
daydream come true.

## STONE SINGS TO RAIN

O innocent ones,  
the whole world  
rearranges in you  
like a funhouse mirror.  
Diving head first  
you create your fate.  
O light songs  
aimed at the dark walls  
of my castle,  
jesters  
in pointed shoes,  
you can laugh  
at the solemn earth  
knowing you'll never live there.

## STONE SKIMMED ON A LAKE

I send you off  
on the only journey of your life.  
See how often you pause,  
knowing your place  
is in stillness.



## SECRET OF THE STONE

Once more the stone curls  
into its own darkness,  
its own unsharable cold.

Still, through its sleep a dream  
winds, like a stream of gold  
in its veins, winds forward  
to some ancient promise  
glowing at the edge of a touch.

Beside the stone, a second stone  
curled in its own darkness,  
its own cold,

remembering the instant when the two of them  
pressed all their dreams into each other  
and the air between them leaped into flame.

## WOOD AND STONE

Men built houses of stone.  
But the stone brought the cold  
of the earth to live there too.  
So they built houses of wood.  
But fire came and the wood fled with it.

Men carved legends in stone.  
But the episodes disengaged themselves  
one by one and went back underground.  
So they printed their legends on paper  
made of wood. But the paper thought  
of its tree and dutifully the pages turned  
yellow and fragile as leaves.

Men spanned the river with stone bridges.  
But the stones loosened their grip and plunged  
through the water to take refuge in mud.  
So they erected bridges of wood.  
But the river rose and seduced the wood.  
and they swam away together.

Then men built hearths of stone  
and they burned wood in the hearths.  
The wood flung off its heat  
and leaped into the night. And the stones

folded the heat in their hands only until  
the embers took it back again and then  
they retreated to their cold dreams.

So men learned the secret of wood and stone.  
For wood runs always to a new love  
and stone clings forever to its first.

## PYRAMIDS

Are they the masters of kings?  
What is their command?  
Are they the gold setting  
of a ruby ring on a royal finger?

They are made of blood.  
The agony of their birth  
has scarred their veins.  
Their memories set out from them  
and return again from the edge of silence.  
The night lies flat  
before their proclamations:  
We are Here, We are Here.

A single grain of sand  
crowns their summits.  
In their hearts they preserve  
on ruby of history.



## CORNERSTONE

You go first.

You always go first  
because you're the only one  
with a name.

You are the beginning.  
The sky gathers around you.  
Everyone knows you  
as the first point of a future.

And then come the others,  
the masses,  
the nameless ones,  
clustering around you.  
Slowly they rise up  
to shorten your realm.

628

THE FRUIT OF EVE

## THE FRUIT OF EVE

Birth-roots yank at the brain,  
phantom umbilical cords  
that twitch  
for their amputated heritage. The womb --  
that first castle warming a life --  
always its windows bang open and shut  
by gestures seeking their cause.

Take, for instance, a man  
ground into life, oiled  
by no sperm. Just the fingers of the father  
thrusting into earth  
until they filled with the first warm chunk.  
"Adam, Adam," said God,  
and blew him up like a toadstool.

The bark of the tree will etch its statistics  
on this man's palms.  
Stones will roll in his bowels.  
The grass, wherever he walks, will divide his toes.

And take a woman conceived as a bone.  
Like one star in a constellation --

only an outline of herself.  
Blood bypassed her in its tight canals.  
Just beyond, organs  
pulsed in plump clusters. Stuck to her stem,  
she arched the shape of her parent's flesh.  
Lifted out, ripped apart, remolded,  
she awoke,  
suddenly detached  
from the two men who'd born her.

For this woman's fingertips  
orchards will expand and contract like hearts.  
Liquids will sing round her body,  
and her limbs will recall that invasion of flesh  
that opened her to birth.

Adam and Eve regarded each other  
and he defined her as his body.

God the father stepped back and grinned  
with pride. He built them a nursery  
rich with all they'd ever need. Then,  
planting one stipulation in their midst,  
he left and went back to business  
as fathers often do.



## Erick Hawkins Dance Company

Sponsored by the Foundation for Modern Dance, Inc. Artistic Director: Erick Hawkins  
with Hudson Valley Philharmonic Joel Thome, conducting  
presents

### CLASSIC KITE TAILS

First performed at Meadowbrook Festival, Michigan, July 11, 1972

Music: David Diamond

Sculptures: Stanley Boxer

Choreography: Erick Hawkins

Dancers: Nada Reagan  
Cori Terry  
Natalie Richman  
Judy Davis  
Erick Hawkins  
Cathy Ward

Robert Yohn

Intermission

### DEATH IS THE HUNTER

First performances

Music: Wallingford Riegger

Masks and Sets: Ralph Lee

Costumes for Dramatis Personae: Willa Kim

Choreography: Erick Hawkins

Dramatis Personae:  
Natalie Richman  
Nada Reagan  
Robert Yohn  
Alan Lynes  
Cathy Ward  
John Wiatt

Death: Erick Hawkins  
Stage Shadow: Kevin Tobiason

Intermission

### MEDITATION ON ORPHEUS

First New York performance. Premiered  
with the National Symphony Orchestra, Kennedy Center,  
July 19, 1974

Music: Alan Hovhaness

Designs: Ray Sals

Maenads' Costumes: Raya

Choreography: Erick Hawkins

Dancers: Cathy Ward  
Judy Davis  
Nada Reagan

Cori Terry  
Erick Hawkins  
Natalie Richman

Kevin Tobiason  
Alan Lynes

Short Intermission

### IV

#### HURRAH!

First New York performance. Premiered with the  
Cleveland Orchestra at the Blossom Music Center,  
July 5, 1975.

Music: Virgil Thomson

Set: Ralph Dorazio

Costumes: Nancy Cope

Choreography: Erick Hawkins

Dancers: Nada Reagan  
Kristin Peterson  
John Wiatt

Natalie Richman  
Erick Hawkins  
Alan Lynes

Cathy Ward  
Robert Yohn

It is requested that  
photographs not be taken  
during the performance.

CLASSIC KITE TAILS was made possible by a grant from the New York State Council on the Arts. MEDITATION ON ORPHEUS, HURRAH!, and DEATH IS THE HUNTER was made possible in part by a grant from the National Endowment for the Arts. The score for CLASSIC KITE TAILS is David Diamond's "Rounds for String Orchestra" (Theodore Presser-Eikan Vogel).

The score for DEATH IS THE HUNTER is Wallingford Riegger "Study in Sonorities." (Associated Music Publishers)

The score for MEDITATION ON ORPHEUS is published by C.F. Peters Music Publishers.

The score for HURRAH! is Virgil Thomson's "Symphony No. 2 in C Major" (Bellwyn Mills Music Publishers, Inc.)



## FIREPLACE SOLILOQUY: A BRICK SONG INSPIRED BY S. ROBERT POWELL

-ver any number of red, rusty -- of course espec-  
 -primitive barricades or facades, all coverings for hidden  
 -tories of internal energy which bode immense interior poten-  
 -for organs of darkness and antennae of fire  
 -ample the human factory, its gears and gadgets hum-  
 -and I'll-do-it-for-my-house-and-you-do-it-for-your-house song  
 -fectly coordinated, each cell performing its multiplication and div-  
 -all working together in a unified production line  
 -stance the tree of Daphne, each heartbeat hammer-  
 -out a steely leaf and deep within a  
 -bling woman sheathed in bark, while lusty Apollo cir-  
 -his I'm-a-prisoner-of-love-but-it's-my-love-who's-imprisoned wait  
 -in every silver pot juggling its juices on kitch-  
 -stoves, within every violin case, within every seed  
 -mato, carrot, peach, squash, strawberry, apple, bean and pome-  
 -secrets of melody, of taste, sound, motion -- blossom  
 -plode into the universe which has been essence incar-  
 -and this source, this very inspiration with its  
 -plified rhythm brick-mortar-brick-mortar-brick-mortar-brick-mortar-  
 brick-mortar-brick, and frag-  
 insinuating their continuance to yet more bricks unseen  
 -spire fire, the repeated strikes flint with flint, explo-  
 untapped melodies of flame in brick, fire captured  
 -tured in flint, a million dances awaiting their move-  
 who ever would hear the poem in brick  
 -derstands the dark and potent cavern barricaded, decorated o-

Trebbe  
 September 29, 1975

a good friend for  
 many of my New York  
 Years

564

# NEW YORK PHILHARMONIC

ONE HUNDRED AND THIRTY-FOURTH SEASON 1975-1976

**PIERRE BOULEZ**, *Music Director*

Thursday Evening, October 2, 1975 at 8:30  
Friday Afternoon, October 3, 1975 at 2:00  
Saturday Evening, October 4, 1975 at 8:30  
Tuesday Evening, October 7, 1975 at 7:30

8771st, 8772nd, 8773rd  
and 8774th Concerts

**Pierre Boulez**, *Conductor*

JOHANNA MEIER, *Soprano*

BETTY ALLEN, *Mezzo-Soprano*

JERRY JENNINGS, *Tenor*

SIMON ESTES, *Bass-Baritone*

WESTMINSTER CHOIR, Joseph Flummerfelt, *Director*

WAGNER "Liebesmahl der Apostel"  
(Love-Feast of the Apostles)

*Intermission*

BEETHOVEN Symphony No. 9, D minor,  
with Final Chorus on Schiller's  
"Ode to Joy," Opus 125\*

I Allegro ma non troppo, un poco maestoso  
II Molto vivace—Presto—Molto vivace  
III Adagio molto e cantabile—Andante moderato  
IV Allegro assai  
JOHANNA MEIER  
BETTY ALLEN  
JERRY JENNINGS  
SIMON ESTES  
WESTMINSTER CHOIR

Steinway Piano

\*Recorded by the New York Philharmonic

Columbia Records

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.  
The taking of photographs and the use of recording equipment are not allowed in this building.



## Notes on the Program

The connection between Beethoven and Wagner is almost too obvious to belabor, for the former exercised a great influence on the revolutionary young composer. So much so that Beethoven's Ninth Symphony was chosen by Wagner to open his dream-come-true citadel for his own operas at Bayreuth in 1876 (and again it opened the post-War years at Bayreuth in 1950). Wagner was greatly under the spell of Beethoven's final Symphony and its expansion from the purely symphonic realm into that of the large massed chorus with soloists, and throughout his own operas he explored intricate layered choral writing.

### "Liebesmahl der Apostel" (Love-Feast of the Apostles)

RICHARD WAGNER

Born May 22, 1813 in Leipzig

Died February 13, 1883 in Venice

The year 1841 was a turning point in the fortunes of the young Richard Wagner. He was living in Paris, *Rienzi* had been accepted for production at Dresden and *Der Fliegende Holländer* had been promised its first staging in Berlin. Then in April 1842 he left Paris to visit Dresden, Leipzig and Berlin. Finally, *Rienzi* was produced at Dresden on October 20 of that year, garnering an enormous success. On January 2, 1843, *Holländer* had its turn in that same city, but it failed after four performances. With the death of Rastrelli, Dresden's Musikdirektor, Wagner was offered the post, but he refused it. Less than a month later he was presented with the senior position of Hofkapellmeister to King Friedrich August II, a position recently vacated by the death of Morlacchi. In that job he initiated immediate reforms with the orchestra and in the opera house, while creating some works that characterized the courtly and public nature of his calling at the moment.

That summer he wrote two works of such a nature: a *Festgesang* for voices a cappella (later orchestrated) in honor of the return to Saxony in 1815 of Frederick Augustus I and *Das Liebesmahl der Apostel* for the Liedertafel (Choral Society) of Dresden. A year later he added *Gruss seiner Treuen an Friedrich August den Geliebten* for unaccompanied men's chorus and *An Webers Grabe* for the same forces. At the same time he was at work on *Tannhäuser*, which would be staged in Dresden in 1845; and the Vienna Court Opera had asked for a new opera which Wagner proposed to be *Lohengrin*. It was a key period in the thirty-year-old composer's creative development.

*Das Liebesmahl der Apostel* came into being because the Dresden Liedertafel (of which

Wagner was elected to the conductorship) was run by a Professor Löwe who was planning a large choral festival in which all the male choirs of Saxony were to take part. It had its premiere in the Frauenkirche on July 6, 1843, with an imposing massed ensemble of 1200 male voices and an orchestra of 100. Later in life Wagner seemed to have a poor opinion of the piece which was composed at extremely high pressure between May 14 and June 16, in the midst of exhausting labors at the theater. But Liszt, writing to him in June of 1852, after a performance by the Pauliner choir of Leipzig, says, "I was truly delighted with it, and mean to repeat the splendid work as soon as there is a good opportunity. Although external success and a certain (very uncertain) pleasing quality are a secondary consideration with me in the case of works which are decidedly above the public, it was agreeable all the same to see that success and that pleasing quality as fully confirmed as one could have desired."

The work was published by Breitkopf & Härtel in 1844, both in full parts and piano reduction; Wagner dedicated it to the widow of his old teacher Weinlig. The Dresden critic Julius Schladebach, who disliked all that Wagner (and Berlioz and Liszt) stood for, solemnly warned German singers against *Love-Feast of the Apostles*, a work of the "opera Messiah" Wagner, who had no "specifically musical talent" but was only an imitator of Berlioz, though without the latter's originality: "his inventive power is weak, he lacks depth of feeling and truth of sentiment" and so on. In this work Wagner explored the relationship between architectural placement of voices and musical structure, something he would bring to fruition in the many-layered temple scenes of *Parsifal* decades later. The richness of German male choruses runs throughout his operas, going back to such models as the rousing hunters chorus in Weber's *Der Freischütz*, which Wagner idolized.

Although a continuous work, *Das Liebesmahl der Apostel* is written in three sections, opening with the entire chorus of the disciples which is divided into three parts and marked *In ruhiger Bewegung*:

Welcome, brothers, in the name of the Lord, who has united us here for a meal in unity so that we ponder Him deeply. He who left and for whom our hearts weep. Come here, you who are hungry and thirsty, and fortify yourselves. He sacrificed his flesh and blood. Why should we hesitate, why should we go hungry since such repast should refresh us? The hatred of the powerful threatens us, thunderclouds gather above. Those who are

assembled here today, who knows where we will be tomorrow, separated and sadly longing. Take confidence! Doesn't the number of faithful multiply from day to day in strength and faith? In the same degree also grows the hatred of the enemies. If unity can strengthen us, can it also ruin us? Each one carries the sin of our in his heart, so that even if we are separated we will be one. Those who are of one mind, should we separate? Truly, time presses us. The spying of the powerful follows us everywhere. Come here, you who are hungry and thirsty; to fortify you He gave his flesh and blood. Should we miss the dearest comfort after our day's burdens? Should we not be of one heart and soul at the meal? Why should we yearn; why should we hesitate, since we should enjoy such refreshment. Time presses, and need presses us. We should miss the dearest solace to be no longer one heart and soul at the meal.

Twelve voices representing The Apostle addresses the disciples, who reply: this part is marked *Langsam mit Würde . . . Schnell und Bewegt . . . Langsam*:

Welcome, dear brothers. Are you united in the name of Jesus Christ? Blessed be those who are united here in His name. You men, dear brothers, be united in heart and faith. Persecution raises its head, all sorrows approach, which you must bear for the sake of His name. Since we, teaching in the temple, perform miracles in the faith of the Lord, we arouse hatred of the powerful enemy as never before. Since we forcefully argued with them and accused them of evil-doing to Maria's son, their anger flared up and they bade us with strong threats not to teach, nor to talk any longer in the name of Jesus of Nazareth on penalty of death.

We are assembled in the name of Jesus Christ, praise be his name! We long waited for you with worry and fear. Which new threat have you encountered?

Almighty Father, who has made Heaven and earth and everything in it, who, to prove his protection, sent us the dear Son, look at the threat of the powerful of the earth with which they frighten the believers. Look at their threat. That we now proclaim your word with joy, send us your Holy Ghost.

Voices from above are immediately heard (*Mässig langsam*):

Take heart! I am close to you and my ghost is with you. Arise! Joyfully speak the word that will never be obscured in eternity.

After this lengthy opening a cappella section, the full orchestra enters with the voices from above and the disciples (*Allegro*):

What mighty noise fills the air! What sounds, what ringing! Is the earth on which we stand moving? Welcome to you, soul of the Lord, for which we prayed,

Holy Ghost. We feel your presence; powerfully it fills our soul.

The twelve Apostles proclaim comforting words as the Holy Spirit descends.

Doubters, listen what the Ghost now bids us to proclaim. Let the people threaten you. You will vanquish them with the word! Listen, you who wanted to separate in despair. Go your separate ways, full of confidence. Is Jerusalem the world? Look around you and see the innumerable people of this world who are waiting for the pronouncement of the word. Look at the ruler of the world. Observe Rome! There the word will have the power to penetrate the world like a beacon. So be it. God wants it so.

The chorus of disciples replies (*Piu allegro . . . Allegro con brio*):

Be in accord then, wherever you meet. Share your earthly belongings. And joyfully prove to the entire world your Messiah's miracle. He who taught us the beautiful word and gives us the courage to pronounce it joyfully. We are ready to go into the world to strongly resist evil and want. The word of the Lord should go to all peoples so that his praise will sound on all tongues. This is what God wants. He sent us his Son. He gave us his Holy Ghost. This is God's desire.

In a *Presto fortissimo* finale, the chorus declares:

His is all the magnitude from eternity to eternity.

—Robert Jacobson

# **Symphony No. 9, D minor, with Final Chorus on Schiller's "Ode to Joy," Opus 125**

LUDWIG VAN BEETHOVEN

Born December 16 (?), 1770 in Bonn

Died March 26, 1827 in Vienna

Both Beethoven and the great poet whose words he used in the Ninth Symphony belonged roughly to the same generation. In their youth, both felt the impact of the French Revolution, which erupted across borders into Germany and Austria. The brotherhood of man, which is hymned in the finale of the Ninth Symphony, was a goal for which both Schiller and Beethoven fought, each in his own way, as long as he lived. Schiller's death came in the midst of that epic struggle, barely a week before Napoleon—perverting the French Revolution into an instrument of absolutism—had himself proclaimed Emperor of France. But Beethoven lived to see the fall of Napoleon, the restoration of order in Europe—albeit a reactionary order—and the close of one chapter in the fight for freedom.

In the Ninth Symphony he was able to look back on the battles, the victories and defeats with a long perspective, to draw their sum and crown his nine symphonies with the prophetic vision and optimism of the great choral finale.

Schiller's *Ode To Joy* had long attracted Beethoven. He was only twenty-two when he first planned to set the poem to music. But the earliest surviving sketches for the Ninth Symphony date from 1817 and 1818. Beethoven completed the Symphony much later, in a year and a half of concentrated labor, and put the finishing touches on his score in February 1824.

At the first performance of the Ninth Symphony in Vienna on May 7, 1824, Beethoven sat in the middle of the orchestra, following the music with his score, but so deaf by then that he seemed to have lost his place. At the conclusion there was tremendous applause, which Beethoven could not hear.

The first performance in this country was presented by the New York Philharmonic on May 20, 1846, under the direction of George Loder.

I. *Allegro ma non troppo, un poco maestoso*. The mysterious open fifths of the introduction are like the darkness and void before creation. They suggest the vastness of the design that lies ahead. Gradually, fragments of the main theme emerge from the darkness until suddenly the theme itself blazes out like a flash of orchestral lightning. The main theme is followed by a wealth of subordinate ideas, mostly lyric. There is a great climax, after which the orchestra suddenly subsides into the tremulous empty fifths of the opening. A highly concentrated development of the opening material follows, then a recapitulation of the whole opening section. The coda, with its ominous *ostinato* in the depths of the orchestra, seems an apocalyptic vision.

II. *Molto vivace—Presto—Molto vivace*. The hammer-blow octaves which introduce the second movement, a scherzo, are said to have struck Beethoven once as he stepped from darkness into sudden light. Although Beethoven may never have intended it so, this listener cannot shake off the impression that his hammer blow, with its falling motion and dotted rhythm, is related to the principal theme of the first movement, as a reduction of that theme to its most basic, irreducible essence.

A puckish, gossamer-light theme grows out of those first three notes starting in the second violins. It is taken up in rapid succession by violas, cellos, first violins and basses in the style of a tiny fugal exposition. But the hammer blows return, more and more insistently, until the entire string section is rocking to their rhythm while the wind instruments

have melodies of their own. There is a contrasting trio or middle section, serene and playful, after which the opening section repeats.

III. *Adagio molto e cantabile—Andante moderato*. The songful slow movement makes an impression all the more profound because of the boisterous drive and the drama of the movements that surround it. It is in Beethoven's beloved variation form, actually double variations, for there are two basic themes, of which the second has a romantic, yearning quality. For warmth and depth of feeling this movement is unsurpassed, even by Beethoven.

IV. *Allegro assai*. The lengthy introduction is really a bridge connecting the first three movements with the finale, where Beethoven is among the stars. After a fierce, almost warlike clamor of the entire orchestra, Beethoven recalls briefly, like a passing memory, the principal theme of each preceding movement. Then comes the hint of a new theme on which the finale proper is built.

It is constructed as a gigantic set of variations on the simplest melody imaginable. This is the melody which Beethoven gives to the first stanza of Schiller's *Ode*, "Freude, schöner Götterfunken." We hear it first without words, unaccompanied, a bare melody sung by cellos and basses. For the first three (orchestral) variations harmony is added while the melody is repeated unchanged.

An even wilder, warlike outburst of the orchestra introduces the vocal variations. In words by Beethoven himself, the baritone rebukes the clamor and, calling for more joyous tones, leads the way himself with the first stanza of Schiller's *Ode To Joy*. The chorus joins in to repeat the final bars of the melody. The next two stanzas (each a new variation of the basic melody) are sung by the quartet of soloists, with the chorus joining each time for its repetition of the final bars.

Next the theme is transformed into a lilting orchestral march in the "Turkish music" (*alla turca*) style so popular in Mozart's and Beethoven's day, with the characteristic color of triangle, cymbals and bass drum.

The variations which follow include a vivacious orchestral fugue, a tremendous double fugue for chorus and an exultant coda. Altogether, the finale is a structure of emotional depth and intensity, and musical splendor past description. The Symphony ranks as one of the greatest achievements of the human spirit.

The Ninth Symphony is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, kettledrums, triangle, cymbals, bass drum and strings.

—Edward Downes

THE RENAISSANCE AND CUBIST CONCEPTIONS OF SPACE AND  
ART IN THE NINETEENTH-CENTURY FRENCH NOVEL:  
A STUDY OF THE FORM AND CONTENT OF THE  
DESCRIPTIONS OF LANDSCAPE IN *ATALA*,  
*RENÉ*, *ILLUSIONS PERDUES*, *LA CHARTREUSE*  
*DE PARME*, *MADAME BOVARY*, *LE VENTRE*  
*DE PARIS*, AND *A REBOURS*, AND OF  
THE FORM AND CONTENT OF THOSE  
NOVELS SEEN AS AUTONOMOUS  
AESTHETIC PHENOMENA

S. Robert Powell, Ph.D.  
Indiana University, 1974

Reprinted from  
DISSERTATION ABSTRACTS INTERNATIONAL

Volume XXXV, Number 7, 1975



THE RENAISSANCE AND CUBIST CONCEPTIONS OF SPACE  
AND ART IN THE NINETEENTH-CENTURY FRENCH NOVEL:  
A STUDY OF THE FORM AND CONTENT OF THE DESCRIPTIONS  
OF LANDSCAPE IN ATALA, RENÉ, ILLUSIONS PERDUES,  
LA CHARTREUSE DE PARME, MADAME BOVARY,  
LE VENTRE DE PARIS, AND A REBOURS, AND OF THE  
FORM AND CONTENT OF THOSE NOVELS SEEN AS  
AUTONOMOUS AESTHETIC PHENOMENA

POWELL, S. Robert, Ph.D.  
Indiana University, 1974

Chateaubriand, Balzac, Stendhal, Flaubert, and Zola all develop and utilize in their novels spatial and aesthetic principles which were rudimentarily established during the Renaissance in the late fifteenth and sixteenth century. The structural forms of *Atala*, *René*, *Illusions Perdues*, *La Chartreuse de Parme*, *Madame Bovary*, and *Le Ventre de Paris*, and of the descriptions of landscape contained in those novels--whether external or internal spatial forms--clearly indicate that each of the novelists in question establishes depth in space within the closed geometric spatial system of the Renaissance by means of single viewpoint linear perspective. Those spatial frames are, in varying degrees, endowed with a temporal dimension. Given that spatial framework, each of these novelists studies (1) man, (2) nature, and (3) the transactions between man and the natural world. The most comprehensive representation of the ordinary world of human experience in the novel in the nineteenth century is found in the place novel (*Madame Bovary* and *Le Ventre de Paris*)--the consummate expression of the Renaissance conception of space and art in the genre of the novel in the four-hundred-year period that that spatial and aesthetic system was considered a valid basis for the creation of art.

In certain descriptions of landscape in *La Chartreuse de Parme* and in *Madame Bovary*, Stendhal and Flaubert, respectively, transcend, whether consciously or unconsciously, the spatial limitations of the closed spatial system of the Renaissance: the former by means of panoramic and telescopic vision, the latter by describing three separate actions simultaneously. *La Chartreuse de Parme* and *Madame Bovary*, seen as autonomous aesthetic phenomena, represent a dialectic between the space picture of the Renaissance and that of the modern world.

Unlike Chateaubriand, Balzac, Stendhal, Flaubert, and Zola, all of whom adapt the inherited spatial and artistic legacy of the Renaissance to their individual aesthetic needs, Huysmans

rejects the Renaissance conception of space as a valid basis for the creation of art. Huysmans establishes the spatial form of *A Rebours* and of the landscape descriptions therein by means of multiple viewpoint or simultaneous perspective. Several spatial frames are juxtaposed in a moment of time and refer to each other reflexively. Movement in space is possible without any movement in time. The content of *A Rebours* and of the descriptions of landscape in that novel demonstrate that the study of the time world of history and the imitation of the appearances of beings and things such as they are perceived by the senses are no longer considered as the purpose of art. During the final decades of the nineteenth century art becomes an essentially cerebral undertaking whose purpose is to explore and determine man's psychic position in the modern world. The spatial and aesthetic principles established by Huysmans in *A Rebours* represent the basic tenets of the cubist conception of space and art.

Order No. 75-1746, 355 pages.

A microfilm or xerographic copy of the complete manuscript is available from the publisher, Xerox University Microfilms, Ann Arbor, Michigan, at the standard prices: any microfilm copy at \$5.00, and any xerographic copy at \$11.00 plus shipping and handling and any applicable taxes.

57/

#8

Date: December 2, 1975

TO: Management Resources, Inc.  
Harcourt Brace Jovanovich, Inc.  
757 Third Avenue  
New York, New York. 10017.

From: S. Robert Powell (Do not mail check. Please phone  
168 West 86th Street, #14D Management Resources, X 2168 when  
New York, New York. 10024. check is ready)

RE: Invoice for services rendered in the preparation of the shooting script  
of Techniques of Managerial Work

This will serve as an invoice for forty-six (46) hours of services rendered in the period November 17, 1975--November 26, 1975. The fee for these services is \$6 per hour. Forty-six hours at six dollars per hour equals (\$276) two hundred and seventy-six dollars.

Do not mail check. Please telephone Management Resources, X2168 when check is ready.

1976

1/1976 - 12/1976 -

[168 West 86th St, #14D  
NYC, NY 10024

1976 - 1978 - Editor, Multimedia  
Harcourt Brace  
Jovanovich, Inc.  
NYC, NY  
(Management  
Resources, Inc.)



"Une Trentaine" for the 12th of March

Salvation is:

"The Waltz of the Flowers"

Johannes Brahms

Tosca

Tristan und Isolde

Henry James

Gustav Mahler

Francis Poulenc

the Staten Island Ferry

Der Ring des Nibelungen

Igor Stravinsky

banties, pigeons, and peacocks

Swan Lake

The Renaissance and Cubist Conceptions of Space and Art  
in the Nineteenth-Century French Novel. . .

Sergei Rachmaninoff

Sergei Prokofiev

rice

Gustave Flaubert

Claude Monet

The Countess

Eric Satie

Margot Channing

American coin silver

Marie Dressler

The Sea Gull

Queen Victoria

"When Johnny Comes Marching Home Again"

Oscar Wilde

Mando Cane

Death in Venice (Visconti) .

S. R. Powell  
March 12, 1976

574

S. ROBERT POWELL. . . . . Historian of the Arts

Publications:

1. THE RENAISSANCE AND CUBIST CONCEPTIONS OF SPACE AND ART IN THE NINETEENTH-CENTURY FRENCH NOVEL: A STUDY OF THE FORM AND CONTENT OF THE DESCRIPTIONS OF LANDSCAPE IN ATALA, RENE, ILLUSIONS PERDUES, LA CHARTREUSE DE PARME, MADAME BOVARY, LE VENTRE DE PARIS, AND A REBOURS, AND OF THE FORM AND CONTENT OF THOSE NOVELS SEEN AS AUTONOMOUS AESTHETIC PHENOMENA  
(completed 1974, published 1975; University Microfilms, Ann Arbor, Michigan; University Microfilms Limited, High Wycomb, England)
2. PARADE HARMONIES: A DIALECTICAL SELF-PORTRAIT  
(a synchronistic history of music, literature and art, primarily in the period from the Renaissance to the present, a portrait of the artist, a portrait of the world, completed 1975, published 1975; The Sheffield Press, New York, New York)

Works-in-Progress:

1. a treatise on aesthetics

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Donald: I prefer capital letters for titles  
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Travel possibilities

1. by sea--no convenient sailings

Res. #27609 (\$28.50 one way) 2. by rail--4:55PM May 4th, 1976 departure from New York, New York (Penn Station)  
1:35AM May 5th, 1976 arrival in Pittsburgh, Penna.

Res. #37431 (\$29.00 one way) 6:15PM May 4, 1976 departure from New York, New York (Grand Central)  
5:15AM May 5, 1976 arrival in Erie, Pennsylvania

3. by bus--no convenient departures
4. by air--no convenient flights

Flight #259 Allegheny, 3 seats, NYC-Erie--May 4, 1976  
5:18 PM departure La Guardia 7:35 arrival Erie

**THE BOWERY**

The Bowery Savings Bank  
110 East 42nd Street  
New York, New York 10017  
212 953 8483

575

William W. Johnson  
Vice President and Personnel Director

Mr. S. Robert Powell  
168 West 86th Street, #14D  
New York, New York 10024

May 20, 1976

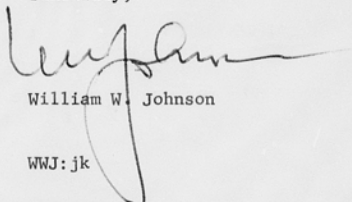
Dear Mr. Powell:

Thank you very much for taking the time to write to us and to compliment Mary Romero for being an excellent teller, the kind which guarantees The Bowery's continuing preeminence among New York banks. It gives us a great deal of pleasure to know that Mary has impressed you so favorably, and that she demonstrates all those fine qualities that we are striving to achieve in dealing with our depositors.

Mary has been informed of your commendable letter, and in addition, I will send her a copy of your letter together with my reply. A copy will also be filed in her personnel folder.

Again, thank you for your kind and thoughtful comments. It is our pleasure to serve you.

Sincerely,



William W. Johnson

WWJ:jk

cc: Mary Romero  
Martin Hiller

**memorandum**

**to** Sarah Resnick  
**from** S. R. Powell  
Management Resources, Inc. Ext. 3324  
**date** 6-10-76  
**RE:** A bottle of brandy

I owe The Sandpiper a bottle of Stock.

Was it the excitement of seeing Ellen again, was it the excitement of being by the ocean again, was it the excitement of being in the presence of a bottle of stock, whatever it was (perhaps is), a bottle of stock was drunk (mostly by myself) effortlessly in Fair Harbor last Friday.

Shall I (1) deliver one bottle of Stock to you at HBJ (2) deliver one bottle of Stock to The Sandpiper (3) deliver the money to you with which to buy one bottle of Stock for The Sandpiper?

Bob Powell

cc. Ellen Blackman  
2158 Sherwood Avenue  
Louisville, KY. 40205.



Date: June 11, 1976  
To: W. J. Quirk  
From: S. R. Powell  
RE: Bloomsday, 1976

In order to participate in ceremonies performed in commemoration of the meeting of Leopold Bloom and Stephen Dedalus on the sixteenth day of June in 1904, it will be necessary for me to absent myself from Management Resources, Inc. next Wednesday, the sixteenth day of June 1976.

578

Will you join me for dinner  
and a toast to Immortal Meetings  
on Bloomsday, 1976?

7:30  
East End Tower

579

766be  
S38 e 89  
NYC 10028



S Robert Lowell  
168 W 86 -- 14 D  
NYC 10024

31 August 76

Today is the last day of PARADE HARMONIES. I feel panicked because the year, in that particular form, is over. Oh, I could start all over again. I could flip back to September 1 again. But I couldn't, because that is old and September 1 no longer begins on a Monday.

Si meant for the book to keep reproducing itself. The back of the day before was the day for recording today. But there were disadvantages to that. And like a good NEW YORK TIMES BOOK REVIEWER, I will point to the disadvantages first. If you write on the back of the day before, you can't show the book to your friends, because most people cannot tell the difference between reading the front of something and reading the back. Most people, for instance, will read a dedication in a friend's book. I will not. Si, I am most positive, would not. Most people would. Genie confirms this disadvantage.

Disadvantage number two: by the time I got to September 3, I knew I was going to have trouble writing on a page that curved so much. I knew I would have less trouble once I got to March. But then it would begin all over again around June. In other words, I could only write comfortably in PARADE HARMONIES for approximately three months.

Now the advantages. First of all, I doubt today whether I can function without that book. For the past year, my ritual has been the following: get up, feed Poet, make a pot of coffee, stand over my desk with the first cigarette of the day and read PARADE HARMONIES. I have come to depend on the festivals, on the events of Victoria's life, on the birthdays and the deathdays. I have washed my eyes in rain water and studied plain truths and the films of Bette Davis and I have read Si's writings at least fifteen times during these twelve months.

I wrote daily in the book itself for two months...until November 18th. For one month I wrote in the special edition that Si gave me for my southern expedition. After November 18 I wrote sporadically, but occasionally I stuck PLAYBILLS and matches and leaves into the pages on which those items had occurred to or fallen into my life. On May 31 I began a typed journal of my own. This journal will be completed in the beginning of October. I began it in order to trace the parade of my own mind in its solitude during this summer when Gary is away. Sometimes I think I am writing the journal for Gary. Sometimes I think I am writing it for Si. Sometimes I think I am writing it for the generations of the future who want to study the workings of the poet's mind. Sometimes I think I just need a good white piece of paper to talk to, without feeling obligated to write my thoughts perfectly, as I do when I write my poems.

Here, however, following this line, are a few entries from the three courses I took to answer and respond to PARADE HARMONIES.



SEPTEMBER 2

Nanny died today. My dear Nanny, my Mother's mother. My Nanny, who, at the age of 40, probably knew less of the pain of the world than I did at 5. Nanny the artist's model with the pink cheeks, the polished copper, the petunias in the garden. But...Nanny who thought I was living off her insurance money, Nanny who thought she had put me through college. Nanny, who after Ba died, should have died herself. But she didn't. She waited 7 years to die. On a flight on a tiny Air Kentucky plane, I cried today. Not for her, though, just for endings. Fredrick and I are the only ones left now, though we probably have more relatives than 50% of the American population.

OCTOBER 18

Saw the ROBBER BRIDEGROOM. The Acting Company. The actors literally become the landscape, the set. Better still, they take the place of a set that does not exist. They become cornstalks, a riverboat, a fence, the stepping stones over the river. Metamorphoses without permanence. Joyful metamorphoses. The landscape is threatening or hopeful or dangerous only so far as the gestures which imply it are threatening or hopeful or dangerous. This is the dream of mutability.

NOVEMBER 12

Camus, in LYRICAL AND CRITICAL ESSAYS, says, "Hope is resignation." He referred to Pandora. I agree with such a fervor. Something is happening. Something beginning. I think this may be a new poem.

BETWEEN DECEMBER 18 AND DECEMBER 19 <sup>16</sup> (8 RECTANGLES TO BE FILLED IN)

Gary	Rimbaud
Joyce	Arakawa
Camus	Ted Hughes
Si	Ponge
Merwin	Fredrick
Munch	Mother
Yeats	Miss Hansen
Donald	Gaudier-Brzeska

JANUARY 4

Informed today that Spotlight is over for me. It's the poems again. Can I make it with the poems again? Can the poems possess me again, as they must, as they should? The blow, however, is fearsome to my competitive ego.

## FEBRUARY 6

One year ago today I slept with Gary for the first time. The next morning I got up, got dressed, left without waking him, and thought, Well that was nice, and never expected it to happen again.

## MARCH 10

28 years ago I was born. 53 years ago Joyce began writing FINNEGANS WAKE. In PARADE HARMONIES, Si has noted both facts and, always dependable, has conscientiously omitted the apostrophe from FINNEGANS.

## APRIL 16

Mother died a year ago. Walking in the woods behind her house, I saw the fawn.

## MAY 31

I am curious about this summer. I will be alone and I will be reinstating myself into the pastimes and passions that consume me. No longer can I write about ideas taking place via landscapes. Here in New York ideas take place in interiors. Inside the Statue of Liberty, inside the Met, inside the theatre. In my Pear Tree Cottage landscape, they took place outside...at the trunk of a tree, on the surface of the pond, in the light that blew across the fields. A person cannot stand outside the Met and say he has been there, any more than he can say he has been to Puerto Rico if he has stopped over at the airport on his way to the Virgin Islands. Nothing is an experience unless its details etch themselves on the brain.

## JUNE 7

Had drinks with George Coehlo today at the Mad Hatter. I had dreaded it, but it was rather pleasant. Just as Gary is beginning to convince me that I am a simple creature of the soil, someone like Coehlo comes along and insists that I am made of clouds. No wonder I get confused. Coehlo talked of the "center of seeking" in each person. As soon as a person tries to pinpoint it, it slips away and broadens. What is mine? The search for metaphors?

## JULY 10

Now, then, we are possessed by what Jung calls the anima. In the female, the anima, or other spirit of being, is male. In the male, it is female. Anima, in Latin, means soul or spirit. But the same root also leads to animus, or animosity, the destructive force. Hence, what is life-giving in us is also violent, death-bringing. To deny one is to bring the other out of proportion. To unite them is to create. May contrasts the ego with the creative force. The ego with the artist.

The artist pulls the animus and eros outward into creativity. The neurotic pushes them inward toward despair. Rilke's angels and devils. The daimonic. O God, there is a term to take your hat off to, as Emily Dickinson says in THE BELLE OF AMHERST. The daimonic is "any natural force that has the ability to take over the whole person." The creative force...Paul Tillich once told a patient that "I live with the demons every morning from 7 till 10." The daimonic of Socrates was a single force that had its destructive and its creative elements. The Christians transmogrified it and construed it as demon and evil. Evil, something to be opposed by the good. Whereas really it is an inner passion. All this knowledge has entered my brain since I wrote two days ago about Good and Evil, Right and Wrong.

AUGUST 31

(see beginning of this paper).

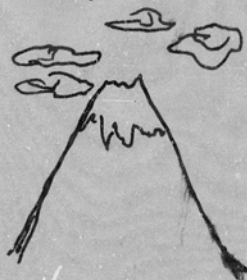
((See, it really does become cyclical. Just like FINNEGANS WAKE.))

584

# The Worship of The Four Directions

---

A guide to the celebration  
of Medieval Japanese festivals.



Presented to S. Robert  
Powell on his own  
festival day, 31 August,  
1976.



Those who sleep on their right side, with their head to the North, imitate the position of the Buddha as he entered Nirvana.

---

At the Festival of the White Horse, the Emperor inspects the coat-color of 12 horses. If he detects a tinge of green, spring is imminent.

---

On New Year's Day, a person should write his wishes on paper, sew them into a bag, and bury the bag in earth.

15<sup>th</sup>. Mochigayo. The day  
for Eating Porridge.

7<sup>th</sup>. The Festival of the  
White Horse.

1<sup>st</sup>. The Worship of the  
Four Directions.

January



587

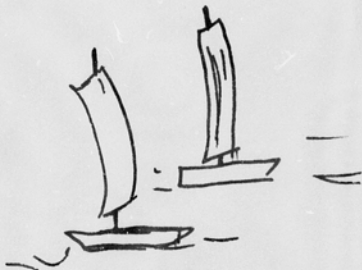
Those who wish to  
dream of their lover  
should wear their  
nightgown inside-out.

---

On Red Tongue Days,  
it is wise to use  
caution in all one's  
undertakings, for Demons  
are present.

588

1st - 5th. Red Tongue Days.



February 二月



Prayers to gods and goddess should be written on bits of paper and tied to the branches of trees. If the branch remains green, the prayer has been answered favorably.

590

# 3<sup>rd</sup> Peach Blossom Festival



March 三月

If the hearth must be repaired, the owners of the house should seek other lodging, so that the hearth god may live in their rooms.

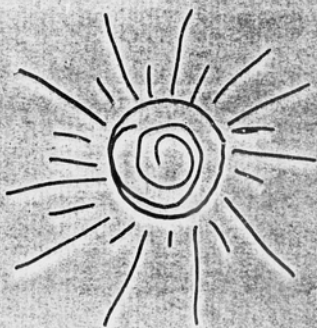
15th Festival of the  
tutelary gods.

---

Month of the Unohana  
(a white-flowered bush).

---

1st. Summer begins.



April, 四月



Conscientious people offer  
prayers to Isonokami,  
the God who Thrives on  
Rain.

---

On the Day of the Iris  
Festival, people tie irises  
to the rooves of their  
homes.

5th. his festival.

sgk

The Rainy Month.



May 五月

595

On the last day of  
Summer, hand-crafted toy  
boats are floated down  
the River kamo, the  
symbolize the washing-  
away of sins.

596

Summer ends.  
30th. Ritual of the cleansing  
of defilements.

---

The Rainless Month.

---

15th. Imoyo. Buddhist Fast  
Day.



June, 13 六月



597  
People pray for a fortu-  
tous rebirth for family  
and friends who have  
died.

598

7<sup>th</sup>. Tanabata. Two stars,  
Vega, the Weaver Maid and  
Altair, the Herdsman have  
their annual meeting.

---

15<sup>th</sup>-16<sup>th</sup>. Boni. The Ritual  
of the Dead.

---

1<sup>st</sup>. Autumn begins.



July 15 土月

599

People should seek an  
advantageous viewpoint  
from which to observe  
the full moon.

600  
The Month of the Most  
Splendid Full Moon.



August, 八月

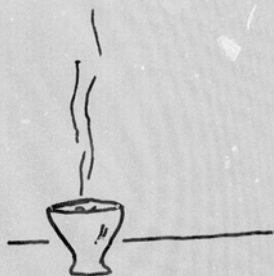


601

If a person says, "I wish  
there were someone to  
burn autumn leaves," he  
means, "I wish someone  
would warm some sake  
for us."

602

# The Festival of Chrysanthemums.



September, 九月

603

This is the month  
when the gods gather  
at Izumo to discuss  
the affairs of heaven  
and earth.

604

Last week of the month.  
Preparations for the Harvest  
Festival.

---

The Godless Month.



October + 月  
21



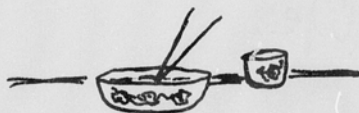
605

A healthy person should  
stand in the presence  
of one who is ill,  
in order to guarantee  
against his own  
defilement.

606

The Month of the Harvest  
Festival.

The Month of the Hollyhock  
Festival.



November <sub>23</sub> 十一月

On the night of the last day of the last month, people knock on the doors of strangers in hopes of finding the souls of loved ones who have died and been unable to find the path to their next life.

608

30th. Ritual of the cleansing  
of defilements.

---

31st. The Expulsion of  
Demons.



December 十二月



609

A Muse-ment Pass.  
© Gail Tiebbe  
538 e 89, New York City

535

610

TOTEM

by

Gail Trebbe

538 East 89th Street  
New York, New York 10028

611

CONTENTS

I. <u>THE BOOK OF STONE</u>	
GENEALOGY OF STONE	5
SEA PEBBLES	6
AVALANCHE	7
STONE IN SUN	9
STONE IN SNOW	10
STONE SINGS TO RAIN	12
STONE SKIMMED ON A LAKE	13
SECRET OF THE STONE	14
WOOD AND STONE	15
PYRAMIDS	17
CORNERSTONE	18
II. <u>THE FRUIT OF EVE</u>	20
III. <u>TOTEM</u>	
MICHELANGELO'S UNFINISHED SLAVE	30
THE EVE CARVING AT MOISSAC	32
CONCEIVED	33
WOMB	35
BIRTH	37
LIFE MODEL	39
ALCINA	40
IF	42
HERE COMES THE BUS	43

6/2

ME, US, ETC.	45
THIS ISN'T HOME	46
THE EPIC OF GILGAMESH	48
CANCER WARD	49
DEATH FROM DYING	51
THE WAKE	52
MOTHER'S POEM	54



613

THE BOOK OF STONE

## GENEALOGY OF STONE

Stone was bared  
when all the icebergs  
lost their kingdom  
and slipped away  
to cower under the hills.

Stone, indissoluble  
souls of the great white mountains,  
clung to the earth, naked  
and bald as fact.

Fact shaped like fists  
clenched on the reborn land  
demanding a new order.

## SEA PEBBLES

do you see us and  
think we are tossed  
by our fate do you  
say we are small  
lost souls at the mercy  
of waves do you watch us  
rise up to the shore  
then retreat do you not  
listen those are  
our drums we are beating  
our music our ritual music  
and dancing the joy  
of our faith by moon  
and by sun every day  
we come sing  
four our god for our god  
with his great white arms  
that embrace the whole sea  
we come to dance and  
kiss his hands and then we  
are safe in our changeable world

## AVALANCHE

When the stones  
let go  
of the mountain,  
their fists become palms  
slapping height  
after height,  
become fingers  
making signs  
in a new language.  
When the stones  
fling themselves  
down, they tear  
holes  
in silence  
and their world becomes motion,  
vertical,  
like the gesture  
of hands falling  
to the side.  
Then they see  
at last  
the distance  
of the summit,  
and they call.



to their brothers,

Come

Come

Join

in the great fall

from all things

known,

Reunite

at the very end.

It is like the first

laughter.

## STONE IN SUN

Venerable stone, you who bind  
and shelve the ages,  
each day you transcribe  
another light.  
Far into the night  
your lantern burns.

## STONE IN SNOW

Cloud --

summer daydream  
of the stone  
a white reflection  
mutable, moving  
in open landscape.

Until the gray  
spaces blot out  
the blue and the cloud  
lies still  
patient  
on a surgical table.

It splits  
and spills  
shreds  
of its pest.

Mirror shattered.  
The stone feels the chilling  
touch, the numbing touch  
of a daydream  
breaking away

from its safe impossibility  
to swallow the dreamer.

Piece  
by piece  
lays down on stone,  
piece by piece  
rises again  
in the image of stone.

Stone as cloud  
daydream come true.



## STONE SINGS TO RAIN

O innocent ones,  
the whole world  
rearranges in you  
like a funhouse mirror.  
Diving head first  
you create your fate.  
O light songs  
aimed at the dark walls  
of my castle,  
jesters  
in pointed shoes,  
you can laugh  
at the solemn earth  
knowing you'll never live there.

## STONE SKIMMED ON A LAKE

I send you off  
on the only journey of your life.  
See how often you pause,  
knowing your place  
is in stillness.

## SECRET OF THE STONE

Once more the stone curls  
into its own darkness,  
its own unsharable cold.

Still, through its sleep a dream  
winds, like a stream of gold  
in its veins, winds forward  
to some ancient promise  
glowing at the edge of a touch.

Beside the stone, a second stone  
curled in its own darkness,  
its own cold,

remembering the instant when the two of them  
pressed all their dreams into each other  
and the air between them leaped into flame.

## WOOD AND STONE

Men built houses of stone.  
But the stone brought the cold  
of the earth to live there too.  
So they built houses of wood.  
But fire came and the wood fled with it.

Men carved legends in stone.  
But the episodes disengaged themselves  
one by one and went back underground.  
So they printed their legends on paper  
made of wood. But the paper thought  
of its tree and dutifully the pages turned  
yellow and fragile as leaves.

Men spanned the river with stone bridges.  
But the stones loosened their grip and plunged  
through the water to take refuge in mud.  
So they erected bridges of wood.  
But the river rose and seduced the wood.  
and they swam away together.

Then men built hearths of stone  
and they burned wood in the hearths.  
The wood flung off its heat  
and leaped into the night. And the stones



folded the heat in their hands only until  
the embers took it back again and then  
they retreated to their cold dreams.

So men learned the secret of wood and stone.  
For wood runs always to a new love  
and stone clings forever to its first.

## PYRAMIDS

Are they the masters of kings?  
What is their command?  
Are they the gold setting  
of a ruby ring on a royal finger?

They are made of blood.  
The agony of their birth  
has scarred their veins.  
Their memories set out from them  
and return again from the edge of silence.  
The night lies flat  
before their proclamations:  
We are Here, We are Here.

A single grain of sand  
crowns their summits.  
In their hearts they preserve  
on ruby of history.

## CORNERSTONE

You go first.

You always go first  
because you're the only one  
with a name.

You are the beginning.  
The sky gathers around you.  
Everyone knows you  
as the first point of a future.

And then come the others,  
the masses,  
the nameless ones,  
clustering around you.  
Slowly they rise up  
to shorten your realm.

628

THE FRUIT OF EVE



## THE FRUIT OF EVE

Birth-roots yank at the brain,  
phantom umbilical cords  
that twitch  
for their amputated heritage. The womb --  
that first castle warming a life --  
always its windows bang open and shut  
by gestures seeking their cause.

Take, for instance, a man  
ground into life, oiled  
by no sperm. Just the fingers of the father  
thrusting into earth  
until they filled with the first warm chunk.  
"Adam, Adam," said God,  
and blew him up like a toadstool.

The bark of the tree will etch its statistics  
on this man's palms.  
Stones will roll in his bowels.  
The grass, wherever he walks, will divide his toes.

And take a woman conceived as a bone.  
Like one star in a constellation --

only an outline of herself.  
Blood bypassed her in its tight canals.  
Just beyond, organs  
pulsed in plump clusters. Stuck to her stem,  
she arched the shape of her parent's flesh.  
Lifted out, ripped apart, remolded,  
she awoke,  
suddenly detached  
from the two men who'd born her.

For this woman's fingertips  
orchards will expand and contract like hearts.  
Liquids will sing round her body,  
and her limbs will recall that invasion of flesh  
that opened her to birth.

Adam and Eve regarded each other  
and he defined her as his body.

God the father stepped back and grinned  
with pride. He built them a nursery  
rich with all they'd ever need. Then,  
planting one stipulation in their midst,  
he left and went back to business  
as fathers often do.